Key To Puzzledom

ALEXEI KHINE WINS

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A
KEY TO PUZZLEDOM

OR

Complete Handbook of the
Enigmatic Art

Compiled and Published under
the auspices of
THE EASTERN PUZZLERS' LEAGUE

"A key confines; a key releases."
PENTATHLUS

NEW YORK
WILLIAM W. DELANEY
1906

THIS VOLUME

IS AFFECTIONATELY DEDICATED TO

THE MEMORY OF

HARRY C. VANSANT

"MAUD LYNN"

TO WHOSE EFFORTS

ITS PUBLICATION IS LARGELY DUE

"Behold, I shew you a mystery."
1 Cor. xv., 51.

"We live in a world beset on all sides with mysteries and enigmas."
—STERNE.

"It is the mystery of the unknown that fascinates us."
—LONGFELLOW.

"Finding out good riddles gives quickness of thought."
—MRS. BARBAULD.

"We pledge ourselves for the solution of the riddle."
—POE.

"Pluck out the heart of my mystery."
—Hamlet.

"You have not the Book of Riddles about you, have you?"
—Merry Wives of Windsor.

"I was resolved to travel with him into the land of Puzzledom."
—RICHARDSON.

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PREFACE

THE KEY TO PUZZLEDOM is the outcome of a suggestion made by Phil Down, a prominent puzzler of New York, in 1898 to the editor of the EASTERN ENIGMA, the official organ of the Eastern Puzzlers' League. His proposition to publish in that paper diagrams of the various form puzzles was not possible, because of lack of time and space. Later, the League at its convention in July, 1899, decided to publish a Handbook for Puzzlers. Money was appropriated for necessary expenses, and a committee consisting of Maud Lynn, Rex Ford and Phil Down, to which Comrade and Balmar were afterward added, was appointed to compile and issue the work.

Under the able direction of Maud Lynn, who at once evinced much enthusiasm in the matter, and whose long years of activity in Puzzledom rendered him singularly well-equipped for a task of this kind, the material was collected, the manuscript prepared and a beginning made on the printing, when Maud Lynn died and the project apparently died with him. At the convention held in Baltimore, January 1, 1903, the scheme was revived and a new committee named to complete the undertaking. The members of this committee were Balmar, Comrade, Ed. Ward, Rex Ford and Phil Down. The plans of this committee greatly extended the scope of the book by adding to the table of contents, essays on the various salient features of Puzzledom, a Glossary and other interesting matter. The book not making its appearance within the stipulated time, the League, at its convention held in New York City, July 4, 1905, voted to relieve this committee, replacing it with a new one composed of Rex Ford, C. Saw and Majolica, under whose direction the work has been completed.

This book is designed to be a compendium of information concerning the varieties of puzzles in use, giving essays on their construction and solution, together with examples of each. It is, in a word, a complete guide to the Mystic Art, a Key to its mysteries.

The selections presented in the section devoted to verse puzzles have been chosen after a careful sifting of the wealth of available material, and are fairly representative of the ability of the verse-writers of Puzzledom, while the specimens of forms show, in graphic manner, the great progress made in that branch of the art.

Too much credit cannot be given to Maud Lynn for his share in the preparation of the manuscript, and to the splendid services rendered by Balmar and Majolica. Acknowledgment is also made to the authors of the essays, to Guidon, Phil Down, Ed. Ward, Primrose and others for valuable advice and assistance, and finally to Willie Wildwave, whose characteristic generosity made the publication a possibility.

HARRY C. VANSANT

MAUD LYNN

"His life was gentle; and the elements
So mix'd in him, that Nature might stand up,
And say to all the world, "This was a man!"
—SHAKESPEARE.

Harry Clay Vansant, known throughout the length and breadth of Thedom for more than thirty years as "Maud Lynn," was born May 24, 1861, in Baltimore, Md., and died in that city August 25, 1902, at the age of forty-one. He was the eldest son of George W. and Margaret A. Vansant, who survived him, with his wife, Marie Katharine, known in Puzzledom as "Madeline," and one son, Edgar Stanley.

Maud Lynn's first glimpse into the puzzleistic world was through the medium of Frank Leslie's *Boys and Girls Weekly* in 1871. George Munro's *Girls and Boys of America* of the same year received his first contribution, under the nom de plume of Roland Rand, Jr.; from which time until his death, our Lady Sphinx had no truer nor more constant worshipper at her mystic shrine. During all this period he was a supporter, in one form or another, of nearly every puzzle paper published, and his file of "departments" was one of the most complete in existence.

His precocity at school excited the admiration of his tutors and friends. He successfully passed the examination for the high school at the early age of eleven; this being under the limit, however, he was compelled to wait a year before being granted entrance to that institution. In the first year of his attendance he was selected as one of the prize students by a committee of New York educators, and soon thereafter first saw his likeness in the public print. He entered about this time into the verse and story contests conducted by the Baltimore *Gazette* and other periodicals, frequently winning the cash prizes offered. One of his contributions, "The Curate," published under the name of Harold Vansantford, is of such excellence that it is yet often quoted in current periodicals.

His editorial experience began in 1877, in which year he was associate editor on "The Monthly Call" of Baltimore, with "Elsie Elmer" (Lafayette Stewart), the famous editor of the equally famous "The —" ("The Dash").

In 1878 he conducted "Our Poser" in *Spare Time*, an amateur paper published by "Earnescliffe" (E. E. Eagleston).

In the following year, with Hal Hazard, who then lived in Baltimore, he edited the Round Table, conceded to be the best mystic journal published prior to 1880

In 1880, and the three succeeding years, the noted "Salmagundi" appeared under his management in The Baltimore *Sunday News*, where he was surrounded at the "Gossip's Bowl" by as brilliant a coterie of contributors as ever paid homage to the mystic cause.

The "Gossip's Bowl," at first known as "Small Talk," was the medium through which the genial editor corresponded with his numerous supporters, and in this field of happy converse he has never been equaled. His rhymed chat was inimitable and, while addressed to individual contributors, proved interesting and enjoyable to all. An evidence of this is seen in the splendid anagram evolved from "The Baltimore Sunday News" by J. E. W., "O! there I saw Maud Lynn best."

Maud Lynn first appeared at a puzzler's convention in 1881, on July 4 of which year the National Puzzlers' League held its second convention in Philadelphia. But it was two years later, July 4, 1883, in old Pythagoras Hall, New York, when the Eastern Puzzlers' League was born, that Harry Vansant had opened to him the field for great usefulness in Organized Puzzledom. It was he who called that meeting to order, helped draft the new body's constitution, and suggested its name.

He was selected as the second editor of the *Eastern Enigma*, the official organ of the E. P. L., re-elected in December, 1884, and November, 1885, and again in 1890 and 1898. He was also twice president of the organization, serving in 1886 and 1895, and held the offices of first vice president, second vice president, corresponding secretary and treasurer, serving the League in an official capacity twelve times, besides rendering it valuable aid in committee work and taking part in about twenty of its sessions.

In the organization of local puzzle clubs Maud Lynn was active also. In 1888 he issued a call for a meeting of the Monumental Puzzle Club, which society, however, held but two sessions. In 1889 the Circe Circle, a representative Baltimore puzzle society, was formed through Maud's efforts. He was also a charter member of the Dixie Mystics, organized in 1897. He was the sponsor of this organization and also suggested the title of its official organ, the Dixie Sphinx.

Among his many contributions to mystic lore are the minutes of the earlier conventions, published in connected form in the *Eastern Enigma;* "Bolisana," a graceful memorial to his departed friend Bolis, in the *Weekly Wisconsin*, Dec. 29, 1888; an interesting chat on old puzzle papers in the Christmas number of the *Newark Puzzler*, 1887; "Anagrammasia," under the nom of Verdant Green, a compilation entailing research through all the departments appearing in a quarter of a century; a continuation of Arty Fishel's "Chronology" in the *Eastern Enigma*; "Ten Years and More Ago," a collection of Puzzledom's best efforts, in the Christmas *Study* of 1893; "Some Old Departments," an entertaining article on puzzle papers, in Complications of March 15, 1898; besides many other notable sketches in the various departments and puzzle papers.

As a formist he excelled in the construction of the eleven-letter diamond, although he did not limit his skill to that field alone, his success with other varieties of forms gaining him many encomiums. Among select coterie of purists, he was the undisputed "King of Diamonds."

In his early days he wrote many flats, of considerable merit, but as he grew older, to use his own words, his "rhyming machine had not been dusted for many, many moons," the demands upon his leisure keeping him so busy that "instead of taking part in the mystic parade as formerly, he had not spare time enough to sit on the fence and see the procession pass by."

His knowledge of words was wonderful, the solution of forms requiring but scant use of the dictionary; and his solving ability was marvelous, the hidden answers seeming to come to him by intuition.

For three years preceding his fatal illness he was engaged on the compilation of the Key to Puzzledom, a monumental task involving extensive research. Thedom will be immeasurably benefited by the results of his labors as evidenced in this work, and it will undoubtedly prove a fitting perpetuation of his memory.

A visit to his hospitable home, where one was always sure of those talks dear to the puzzler's heart, was a genuine treat, his inexhaustible fund of anecdote, his extensive knowledge of puzzleistic lore and his rare qualities as a raconteur rendering him an ideal mystic host.

His unfailing good nature, his courteous and charming manner, his genial and kindly disposition, and his splendid traits of character gained him many friends, who will always cherish the memory of their association with Maud Lynn.

FRANK T. KOONS, (Balmar.)

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KEY TO PUZZLEDOM

PUZZLEDOM

By Bolis

PUZZLEDOM, goddess divine!
May thy bright sun never set—
May thy deep, soul-searching eyne
Only with age brighter shine—
Never be tearfully wet!

Sorrow and care may be mine,
Troubles my pathway beset,
Still will I never forget—
PUZZLEDOM!

Fair are the wreaths thou canst twine
For thy true knights, I opine.
Long are thy vigils, and yet
Now will I kneel at thy shrine—
Paying to thee a love's debt,
PUZZLEDOM!

Golden Days May 17, 1884.

The Antiquity and Dignity of Puzzles

By John Q. Boyer, (Primrose.)

TO the thoughtful and studious mind there is both antiquity and dignity in the puzzle Art, its dignity being coincident with its antiquity. It has been said of puzzling that it is "the oldest and most universal game in existence."

The assertion has been made that the composing and solving of puzzles "might possibly have been contemporaneous with the creation of man." It is doubtless a mere legend that gives to Adam the honor of propounding puzzles to Cain and Abel. But certain it is that to Samson belongs the title of the "Father of Riddles." Samson proposed his famous riddle to the young men of the Philistines about 1200 B. C., as found in the fourteenth chapter of Judges: Out of the eater came forth meat, and out of the strong came forth sweetness." Even in that ancient age it was the cus-

tom to propose riddles at marriage feasts, and Samson did honor to the practice.

The next Biblical puzzler of whom we have record was King David, whose CXIX Psalm, known as the Abecedarian Psalm, was an example of the alphabetical acrostic, its date being about 1000 B. C. Solomon, the royal son of David and the "wisest man in all the earth," followed in the footsteps of his father.

Of Solomon we read in the Second Book of Chronicles, where the Queen of Sheba came with her camels, spices and coffers to visit him, "to prove him with hard questions." Solomon, also, was given to propounding riddles to Hiram, King of Tyre, who, unable to solve them, was fined therefor. This becoming a drain on the Phœnician exchequer, Hiram employed Abdemon, one of his retainers, to answer Solomon's puzzles. Abdemon solved them with ease, and in return, propounded riddles to Solomon, to the latter's utter confusion.

The ancient Egyptians excelled in the riddle, and puzzling was held as a religious rite, the Sphinx being their goddess. Says a writer on the subject: "Such was the esoteric religion of the Egyptians that all the priests were riddlers, as was their religion one vast enigma."

The famous riddle of the Grecian Sphinx, which, however, is mythological, has long since become a classic: "What is that animal which in the morning goes forth on four feet, at noon on two, and in the evening on three?" The answer is "Man." Œdipus is said to have solved the riddle, escaping the death penalty, and gaining the prize offered by Creon, the king—the crown of Thebes and the hand of Jocasta—thereby saving that part of Bœotia from pestilence. The date of this riddle is unknown, but it probably originated 3000 years ago, as Sophocles wrote of it in the fourth century before Christ. The Grecian Sphinx was not the same as Armachis, the Egyptian deity. The former was a Theban sea-monster, a winged Sphinx, who, after killing all who were unable to unravel her conundrum, committed suicide by throwing herself from her rock because Œdipus solved it.

The Grecians, from the earliest ages, were devoted to riddling, and, as in the earlier Bible days, used enigmas as a special feature of their banquets. The famous wise men of Greece exchanged puzzles with one another. Says Plutarch: "In ancient times, the Greeks were fond of propounding and solving enigmas." Homer, the Father of Poetry, was "done to death by an enigma," offered by the fishermen of Ios: "What we caught we threw away, what we could not catch we kept," the answer being "Fleas." Plutarch states that Homer died of chagrin because he could not solve it. The sophism designated by the ancients as "The Liar"—"If you say of yourself, 'I lie,' and in so saying tell the truth, you lie; if you say, 'I lie,' and in so saying tell a lie, you tell the truth,"—perplexed Aristotle not a little, while Philetas, the Grecian grammarian and poet of Cos, puzzled himself to death over its solution. Cleobulus, one of the Seven Wise Men of Greece, has to his credit a most ancient riddle: A father had twelve children, and each child had thirty sons and daughters, the sons being white and the daughters black, and one of them died every day, and yet became immortal." The answer is: "The Year.

Similar to this riddle is one from the East: What is that tree which has twelve branches, and each branch thirty leaves, which are all black on one side and white on the other?" Identical with both of these is one by Nebatano, King of Egypt, who proposed it to Lycerus, King of Babylon, in the war of riddles which Planudes has celebrated: "A grand temple, with its single column, encircled by twelve cities: Each with thirty flying buttresses: Each with two women, one white, one black, that go round it in turns."

The ancients in general were such admirers of riddles that they inscribed them upon their tombstones, bequeathing these enigmatical legacies to the public after their death. All nations of antiquity have been fond of the riddle or enigma, especially the Orientals. Traces of the custom are found among the Arabs, the descendants of Ishmael, whose books of riddles, emblems and ingenious devices are still extant, among which is the Ketabal Algaz. The peoples of India and China were devotees of the Art puzzleistic, with Brahma and Confucius as their respective apostles. The Chaldees and Persians likewise had their riddles. The soothsayers, astrologers and oneiroscopists of those ancient races were famous in their day. Among the Hebrews, Isaiah and Jeremiah, Judahite puzzlers, deserve mention. The dreams interpreted by Joseph and Daniel, and the handwriting on the wall, "Mene, Mene, Tekel, Upharsin," are samples of Biblical enigmata. The parables of our Saviour also rank high in puzzle literature, being a form of the enigma.

Junius refers to a "lesser enigma," the solution of which is confined to the particular use of a word or number, common among the Egyptian mystics, the Gnostics, the early Fathers and the Jewish Cabalists. The "number of the beast," 666 (Rev. XIII: 18) is an enigma that has never been satisfactorily explained by man, although Irenæus, in the second century, made some shrewd attempts, as did Fervardent.

Many examples of ancient enigmas may be found in the Grecian oracles. These were consulted upon all important occasions, the most famous being those of Cumæ, Dodona, Delphi and Triphonius. Other noted oracles were those of Jupiter Ammon, in the deserts of Libya; of the Branchidæ, in Ionia; of Pella, in Macedonia; and the head of Orpheus, at Lesbos. An ancient oracle, having more than one "explication," was one commanding the Athenians to "Seek their safety in wooden walls." It was the oracle of the Thebans which foretold the self-destruction of the Sphinx.

The mystic Art flourished in ancient Rome, especially in Nero's time, when it was at the zenith of its popularity. "*In res explicatur difficilis inducteo*," the Romans briefly called puzzling. It is Virgil who quotes a riddle proposed by Dametas to Menalcas, which still remains unsolved.

During the first centuries of the Christian era, puzzling waned considerably, but there were periods during which enigmas and other forms of riddles, playing their part in oracular responses, were especially in vogue, marking a season of intellectual awakening. Such a period there was in the second half of the seventh century, know as the Age of Symposius.

Symposius was the author of a collection of Latin riddles. These riddles were uniform in shape, consisting of three hexameter lines. Aldhelm, Bishop of Sherborne, the first in the roll of Anglo-Saxon poets, left a considerable number of enigmas in Latin hexameters, since repeatedly printed. Aldhelm made use of the riddles of Symposius. Tatwine, Archbishop of Canterbury, was Aldhelm's contemporary.

Puzzling was anciently practised in private, and to the alchemist and philosophers of mediæval times is accorded the honor of bringing it into public notice. The results of their investigations were couched in enigmas, many famous ones coming down to posterity. Hundreds of different answers have been given to one of the Sibylline enigmas, written in Latin, Leibnitz being among the noted solvers. The "Ælia Lælia Crispis," an inscription preserved on a tomb at Bologna, has puzzled the wisest heads, and was given up as unsolvable. Shakespeare mentions in the Merry Wives of Windsor, the "Book of Riddles," which was published prior to 1575; and in more recent times, Melmouth, the ingenious author of Fitz-Osborne's letters, wrote a panegyric on riddles.

The period of the Renaissance was fruitful of enigmas, some being original and others borrowed. Among the former, those of Abbe Cotin were

especially notable. The Art flourished in France at this time and several treatises were devoted to it. Henri III. received from the Huguenots a famous puzzle, engraved on a coin. In England at a later period, Swift and others followed Cotin's example. From the seventeenth century to the present day the puzzle Art has prospered, and is recognized as a superior mental amusement. In America no better representative of modern Puzzledom can be cited than William T. Adams, better known as "Oliver Optic."

It is thus seen that puzzles have been the diversion of intellectual men in all times. From the earliest poetry—the Sagas in the North and Hesiod's epics in the South; from the Wolof's aboriginal enigmas; from honest Æsop, Zeno of Elea, Herodotus, Protagoras, Plato, Diodorus, Archimedes, Varro, Josephus, Marcellus, Epictetus, Eusebius, Aulus Gellius and his *scirpus* and the Servian "Hassan Aga;" from the hoary Arab chiefs of the deserts, the "poets who chanted their mystical lines to wandering goat-herds on the outskirts of the Northumbrian forests," and the famous knights of the Round Table, down to the writers of modern times—Wyatt, Milton, Sterne, Pepys, Swift, Prior, Dr. Helsham, Lord Chesterfield, Dr. Johnson, Rev. John Newton, Cowper, Mrs. Barbauld, Anne Seward, Fox, Canning, James Montgomery, Hallam, Byron, Catherine Fanshawe, Macaulay, Cardinal Wiseman, Bishop Wilberforce, Halliwell, Tom Hood, Praed, Stevenson, Collins, Murray, Skeat, Doyle and Haggard, in Britain; The Abbe Boilat, Pierre Grognet, Beroald, Chateaubriand and Gaboriau, in France; Goethe, Kepler and Schiller, in Germany; Poe, Longfellow, John Adams, Stockton, S. Weir Mitchell, Ella Wheeler Wilcox, Anna Katherine Green, Gail Hamilton, Trowbridge, Lucy Larcom, Mary Mapes Dodge, Carolyn Wells, Brander Matthews, James M. Beck, Arthur C. Grissom, Levy, Nesbit, Barnard, Towne, Ballard, McDougall, McIlvaine, Rosenfeld and Loyd, in America—the gamut runs.

The cryptogram or cipher is of equally ancient origin with the riddle. Cryptography is the art of writing in cipher, and was formerly called steganography. Says a writer: "It was used in ancient times as a covering for messages of importance, and was understood by both sender and receiver, each having a key by which the message could be deciphered as it was called." Such was the *Scytale* of the Lacedæmonians, which appears to be the earliest approach to our modern cipher dispatches, and was used by the Spartan ephors in forwarding orders to their commanders abroad. The later wheel-ciphers of the Italians, the string ciphers, and the method of using figures and other characters as letters are examples of cryptography.

Among the Romans, Julius Cæsar and Augustus used the ordinary form of cryptogram, but the Greeks, the Syracusans, the Carthaginians and the Jews had already anteceded them. Instances of the arrangement of letters to conceal certain statements are found even in the sacred writings, the Jewish rabbis making common use of the device. An example of sacred cabalism is found in Isaiah VII: 6, where Tabeal is written for Remaliah. In Jeremiah XXV: 26, the prophet writes Sheshach instead of Babel (Babylon,) substituting *Sh, sh, ch,* for *B, b, l,* using the second and twelfth letters of the Hebrew alphabet from the end instead of the beginning.

The title of "Father of Puzzles" has been given to Samson, but as regards enigmatic, acrostical or cabalistic writings as used by David, Isaiah and Jeremiah, secret messages were evidently of an ante-Samson era. A present-day writer on cryptography says: "I have no doubt in my mind that there were cryptographic writings extant long before the Gates of Gaza were pulled down by this ancient riddle-maker, Samson." The Ac-

cadian language of early Babylon is held by some to be cryptographic.

Up to the fourth century before Christ, Æneas Tacticus, a Grecian military tactician, is said to have collected some twenty varieties of secret writing. Poe makes mention of this fact. Herodotus and Aulus Gellius, in the second century A. D., tell of how secret messages were transmitted by means of slaves.

Secret characters were also used by the Council of Nice in 325, while the Abbot of Fulda and Archbishop of Mayence, Rabanus Maurus, in the ninth century, left a message in cipher, not solved until long afterward by the Benedictines. In such regard was the science held in the Middle Ages that sovereigns kept expert cryptogrammatists in their service.

John Trithemius in 1500 published "Polygraphia," but at that time, cryptography consisted of more than merely transposed letters. The ingenious device of the Earl of Argyle, plotting against James II, called the trellis, or card-board cipher, is little known. After the expulsion of James II., the Jacobites racked their brains to perplex the decipherers, and Mary of Modena, in behalf of James, in 1690, adopted the device of using sympathetic inks, the complex cipher shown having no significance. A later expedient confined the significance of a missive to certain letters therein. The invention called the *chiffre indichiffrable*, or the "indecipherable cipher," introduced a new element in the shape of a *mot d'enigme* or key-word, making bewildering complications.

Napoleon carried on his correspondence by the so-called Bonapartean cipher, the key to which was changed at pleasure. His proclamation to the French army was in the hands of one or more persons in nearly every regiment.

The mysterious cards of the Count de Vergennes, Minister of Foreign Affairs under Louis XVII, were intricate cryptographs, and were of a peculiar nature in that, besides being letters of recommendation or passports, they furnished information without the knowledge of the bearers. The Chevalier de Rohan, imprisoned in the Bastile, puzzled in vain over a cryptogram, written on a shirt, passed into his dungeon by friends. During the Great Rebellion, Sir John Trevanion's life was saved by means of a cryptographic message, delivered to him while a prisoner in Colchester Castle.

In "The Great Cryptogram," Ignatius Donnelly claimed to have discovered cryptographic evidence in the works of Shakespeare that Francis Bacon was their real author. This gave rise to numerous skits, among them being "The Little Cryptogram," by J. G. Pyle, who discovered in the play of Hamlet certain prophetic words. Poe, in "The Gold Bug," gives a sample of the cryptogram, and advances some valuable hints on the interpretation of the most common forms.

Modern nations all make use of ciphers to transmit confidential messages to representatives in alien lands, but they are frequently changed. An American ex-attache says: "It may be safely asserted that there is no cipher in use by a government for communication abroad that remains for any length of time a secret to the other powers." The cryptograph, described by Dr. Bombaugh, of a table of 676 squares, twenty-six each way, with the alphabet arranged therein in consecutive order, each row adding the remaining letters to the end, with the key-word repeated throughout the message, seems to be the nearest approach to safety.

Shorthand is regarded as a type of cryptogram. Literature has profited by the recent unraveling of several portions of Pepys' Diary, written in stenographic cipher, which had long defied translation. The Revs. John Smith and Mynors Bright have transcribed the entire work.

Giovanni Michelli, Charles I. and his queen, the Earl of Glamorgan, the Roundheads, the mathematicians Viete and Sir John Wallis, the German

professor, Herman, Benguelin, the French refugee and John G. R. Hassard in America, were noted cryptogrammatic scholars. DeMille and Jules Verne wrote of cryptograms, and Macaulay, in his History, gives samples of cryptography, styled "writing in parables." Miller, in his "Romance of Astronomy," tells of the ingenious ways in which the astronomers Galileo and Huyghens concealed their discoveries, by means of cryptograms, until ripe for publication.

The acrostic has long been a favorite puzzle. In the words of Walsh it was "anciently looked upon with reverence." The Hebrews, Greeks and Latins cultivated the acrostic, and it has ever since been a popular form of intellectual diversion.

The term acrostic was first applied to the verses of the Erythræan sibyl, written on leaves, which were prophecies, though obscure. King David in his Psalms; the Greek Anthology; the verses of the Sibyls and of Ennius, referred to by Cicero in his treatise, "De Divinatione;" Publius Porphrius, in the year 326; the early French poets; Sir John Davies and Pattenham; and the Anti-Bonapartists were users of acrostics, while Charles Lamb, Edgar Allen Poe and Dryden delved in their allurements or alluded to them in their writings. In the mock epic of The Scribleriad, both the acrostic and the chronogram are ingeniously described.

The Latin inscription on the cross, I N R I—*Jesus Nazarenus Rex Judæorum*—is a form of acrostic, while the word Jesus or Iesus, in the shape of a cross, has been made into a bit of monastic verse in Latin, forming acrostic, mesostic and telestich lines, reading perpendicularly and horizontally. A remarkable acrostic is one on "My boast is in the glorious cross of Christ," containing the words of the Lord's Prayer complete, worked in the lines when read from top to bottom and from bottom to top.

At the entrance to the church at San Salvador, in Oviedo, Spain, is a tomb, erected by a prince named Silo, with a very curious Latin inscription, in the form of a square of nineteen letters, which may be read in 270 different ways, by beginning with the capital "S" in the center, reading "Silo Princeps Fecit." On the tomb is a series of letters, making an acrostic, intended as an epitaph. Rhymed acrostics are also found in epitaphs at Dorchester, Massachusetts and in Ash Church, Kent.

Another form of the acrostic is that of making a sentence reading backward and forward the same; as E. T. L. N. L. T. E.—"Eat To Live, Never Live To Eat," rendered in Latin as *Ede Ut Vivas, Ne Vivas Ut Edas.* An acrostical nom-de-plume was used by the authoress Charlotte Maria Tucker—A. L. O. E. (A Lady Of England.)

The acrostic has been used in various figures, notably that of the Fish, carved on many of the monuments in the Roman Catacombs, forming an emblematic acrostic. In fact the acrostic apparently has an almost occult power, showing remarkable truth and discrimination. The lines to George Herbert, Lord Hatherton, Walter Scott and others; Olivier's Impromptu; the alliterative acrostic on "Stephens," the later Dowager Countess of Essex; the acrostic "Nihil" to the Napoleon family; and Bacon's prophecy on "Hempe" are famous. The telestich on "Unite" and "Untie;" the acrostical masonic memento; the nominal acrostics formed by the initials of gems; the satirical chronogrammatic pasquinade on Pope Leo X., and many other chronograms are generally known in literary circles. The Characteristic Initials is in the acrostical category.

An ancient form of word-juggling is the anagram, well known among the mystic Cabalists. Of the anagram, Walsh says: "It once boasted a high estate and taxed the reverence of the wise, the learned, and the devout." The Hebrews classed it among the cabalistic sciences, holding it as

both occult and divine. Some Rabbins assert that "the esoteric law given to Moses, to be handed down in the posterity of certain seventy men and therefore called Cabbala, was largely a volume of alphabetical revolution or anagrammatism." Camden, the English antiquarian, affirms this statement. Says Robertson: "The Jewish Cabalists believed that the pronunciation of certain magical words engraved on the seal of Solomon would perform marvels."

The Cabalists among the Jews were professed anagrammatists, the third part of their art being called *themura*, or changing. The occultism of the anagram was an Oriental practice, and it was caught by the Greeks, especially the scholiasts of the Middle Ages, who agreed with the Cabalists, believing that there was a mystical connection between things and their names. Plato was a firm believer in this form of augury or onomatechny, and the later Platonists are full of the mysteries of the anagrammatic virtues of names. D'Israeli remarks that "with the letters of any name they contrived to make out some entire word, descriptive of the character of the person who bore the name," which was "either satirical or complimentary." Scioppius' adversary Scaliger was *Sacrilege* in all the oblique cases of the Latin language. Sir John Wiat was *A Wit;* the famous physician John Abernethy was most appropriately *Johnny the bear*, and so on, *ad finem.*

The association of the character and qualities of a man with his anagrammatized name often led him to the choice of a vocation, and sometimes worse. The father Pierre de St. Louis became a Carmelite monk when he discovered that his lay name, anagrammatized, became *Carmelo se devovet.* A famous anagram in France was that of Andre Pujon, who transposed his name into *Pendu a Rion*, and therefore committed murder that he might be hanged at Rion, the seat of criminal justice in Auvergne.

Lycophron, a writer who lived three centuries before the Christian era, was termed the "Father of the Anagram" in Greece. He was one of the "Pleiads" at the court of Ptolemæus Philadelphus, and it is recorded that he earned high favor with his prince. He refers to two anagrams in Greek on Ptolemæus and his queen Arsinoe, in his poem on the siege of Troy by Alexander, entitled *Cassandra.* Eustachius tells us that the making of anagrams was common among the Greeks. A famous cento of Latin anagrams was made in honor of young Stanislaus Leczinski, afterwards King of Poland, the college of Lissa paying him this most ingenious compliment upon his return from his travels. Thomas Billon acquired such skill as a maker of anagrams that Louis XIV. of France gave him a pension and the title of "Anagrammatist to the King." Sylvester, the translator of Du Bartas, showed his affection for his liege, James Stuart, in the anagram *A Just Master.*

Walsh speaks of the anagram as a "word-poser," and says "none can deny its difficulty," while Camden also notices the *difficilia quae pulchra*, the charming difficulty, "as a whetstone of patience to them that shall practice it." Voltaire was a champion of the anagram. Frenzelius, a German, prided himself on being an ingenious anagrammatist, while Le Laboureur, the French historian, likewise admired it, together with Owen and Dr. Burney.

According to Herault, the French introduced the making of anagrams, as now practiced, in the year 1560, in the reign of Charles IX., and it was much cultivated during the reign of Francis the First. The anagram has always attracted considerable attention from men of commanding intellect, and the courtiers of France and England gave it much of their time, the art spreading to America. D'Israeli says of it, that "in the days of Sir Symonds D'Ewes it was the fashionable amusement of the wittiest and most learned."

In the sixteenth and seventeenth centuries anagrams were quite the fashion in pen-names, and several modern writers have masqueraded under anagrammatic pseudonyms. Calvinus printed a book in 1539, anagrammatizing his name into *Alcuinus*. Francois Rabelais was known as *Alcofribas Nasier*, and Agostino Coltelini was *Ostilio Contalegni*. The poet Jean Dorat, sometimes known as the French Lycophron, found two notable anagrams in the Latinized form of his own name, Joannes Auratus; and this Latinizing formed a weapon between Calvin and Rabelais: Rabelæsius as *Rabie Lœsus*, and Calvin as *Jan Cul!* The Calvinistic opponents of Jacobus Arminius made of his name a not very creditable anagram: *Vani orbis amicus* (The friend of a false world;) while his friends, taking advantage of the Dutch mode of writing the name, Harminius, hurled back the reply—*Habui curam Sionis*. (I have had charge of Zion.)

Many Latin anagrams are of modern origin and an improvement over the old style, when i and j, and u and v, were interchangeable. Horatio Nelson makes *Honor est a Nilo;* Thomas Moore, *Homo amor est;* Napoleon Bonaparte, *Bona rapta leno pone*, and United States, *In te Deus stat.* Rev. A. Cyril Pearson, M. A., cites Carolus Rex as shining out as "*Cras ero lux*," said to have been written upon a window at King's Newton Hall, Derbyshire, by King Charles II., on the eve of his restoration.

Religious matters have received consideration at the hands of anagram makers, and notable anagrams have resulted. One of the best Latin anagrams extant is that on Pilate's question to our Master, "*Quid est veritas?*" (What is truth?) "*Est vir qui adest.*" ("It is the man before you.") Many elaborate anagrams were composed by the Jesuits, one Joseph Zoller, a St. Benedictine, in 1712, publishing over 100 anagrams on "Ava Maria, gratia plena, Dominus tecum." Stanley J. Weyman, in "The House of the Wolf," refers to the Huguenot anagram in French, *Va Chasser L'Idole* (Charles de Valois,) which was the secret countersign of the Protestants. The Catholics learned it, and on the eve of St. Bartholomew's, to understand it and answer meant death. This is considered one of the most celebrated anagrams in history.

Anagrams are sometimes found in old epitaphs, notably at St. Andrew's, Newenham Church in Northampton, Keynsham, and at Manningtton, 1631. The Puritan writers commended the anagram and Cotton Mather wrote an anagrammatical elegy on the death of John Wilson, the first pastor of Boston. A phonetic anagram occurs in an elegy written by Rev. John Cotton on the death of John Alden, a magistrate of the old Plymouth Colony, who died in 1687.

The French, German, English and Americans have their national anagrams. The French transpose Marie Touchet into *Je charme tout;* the Germans, Martin Luther into *Lehrt in Armut*, and the English, Florence Nightingale into *Flit on, cheering Angel.* A model for the British is *Golden Land* for Old England, while an American parallel is *As unit, tested* for United States. Many celebrated personages in England have served as subjects for anagrams, and modern American Anagrammasia is replete with beautiful examples, many of which are given in the essay on the anagram, elsewhere in this book.

Another form of anagram, claimed by some to be the true type, has an opposite meaning to the subject matter and is called the antigram. *Caligo* (darkness) from *Logica* (Logic,) and *Real fun* from *Funeral* are examples. *Unite* and *untie* make suitable antigrams.

The rebus, a form of hieroglyphic riddle, has received much attention and in the pictorial form is still popular. The rebus, in its most ancient form, was necessarily of an alphabetical character, an ideograph, and antedates all other forms of puzzles. The rebus, poetically called the "riddle's dear-

est son," is first met with in the hieroglyphs of the Phoenicians and Egyptians, and from the former our modern alphabet is derived.

The Ephesian letters were a kind of rebus, and were magic characters marked on the crown, cincture and feet of Diana. These symbols were used in Ephesus as early as 600 B. C., and are mentioned in Acts XIX: 19. Abraxas, or Abracax, and Abracadabra may be put in the same category, the former being a Persian symbol of the Supreme Being, the latter Assyrian. The earliest known use of the word rebus is found in a poem of the second century, "Præcepta de Medicini," by Q. Serenus Sammonicus, though it is generally conceded to be of Aryan origin. Camden terms the rebus "a name-devise."

The rebus was known to the Greeks and Romans, being especially in favor preceding and during the Augustan Age. Marcus Tullius Cicero used the small chick-pea, called in Latin "*cicer*," as representative of his name, to which Addison refers. Julius Cæsar and L. Aquilus Florus and Voconius Vitellus, the latter two Roman mintners, inscribed rebuses on their respective coins, while certain Greek architects cut figures representing their names on the stones of public buildings in Athens. The Aztecs and many of the aboriginal tribes of America used forms of picture writing, and from them, the pictorial rebus has developed.

The mediæval revival of the rebus is ascribed to the Picardians by Menage, the French satirist and encyclopedist, and Ree's Encyclopedia terms the puzzle the "rebus de Picarde." From Picardy it spread throughout France and thence to England. A specimen of the ingenuity of the earlier literati is the rebus of Jean Dorat, a favorite old priest and valet-de-chambre to Francis I.

During the Middle Ages the rebus flourished and was of use in heraldry. *Armes parlantes* and allusive arms were terms applied to such rebuses, to which "quaint old Peacham" refers. The rebus revived during the Reformation, after a period of neglect, and passed from "fad to fashion" in the Augustan Age of Queen Anne.

Ben Jonson explains the method of making the rebus, in "The Alchemist," and Shakespeare, already proven a puzzler, uses the word in "The Taming of the Shrew." A motto of the Bacon family in Somersetshire has an ingenious rebus,—PRO BACON SCIENTIA. A curious distich was found in the year 1531, written on the wall behind the altar of the Augustinian monastery at Gotha, prophesying that Huss and Wickliffe would again be recognized. Numerous other instances of the use of the Rebus might be noted, such as Dore's musical rebus, but enough have been cited to give character and age to this form of puzzle.

The Palindrome is an old form of puzzle and many ingenious examples may be found in Greek and Latin literature. The classic languages, especially the Latin, are well fitted to this style of verbal conjuring. Its invention is credited to Sotades, the Roman poet, about 250 B. C.

The oldest palindromes are said to be "*Roma tibi subito motibus ibit amor*" and "*Signa te signa temere me tangis et angis*," by Sidonius Apollinaris. An ancient one among the Roman lawyers was "*Si nummi immunis*" (If you pay, you will go free), and an old Latin elegiac verse gives in every line a complete palindrome. A Greek inscription in the mosque of St. Sophia, Constantinople, is palindromic, while a recurrent sentence is found in the mosaic pavement of Santa Maria del Fiori, in Florence.

A notable *tour de force* is the palindrome ascribed to a monk who is said to have spent several years in its construction: "*Sator arepo tenet opera rotas*," which constitutes a modern palindromic square, equaling the original Latin one on *Time, item, meti* and *emit*. Two excellent Latin palindromes are: "*Odo tenet mulum, madidam mulum tenet odo*" and "*Anna tenet*

mappam, madidam mappam tenet Anna." A lady of Queen Elizabeth's time, banished from court under false imputations, took as her motto: "*Ablata at alba.*" (Secluded but pure.)

In 1802, Ambrose Hieromonachus Pampers was the author of a modern Greek poem of 455 lines, each line being a palindrome. Taylor, "the water poet," composed a palindrome in English, but it contained ampersand and was incomplete. "*Lewd did I live & evil I did dwel.*"

There are two classes of palindromes, reciprocal and reversible, the former being the more correct and popular. The best one afforded by the English language is the saying of Napoleon: "Able was I ere I saw Elba," of which "Live was I ere I saw evil" is palpably a plagiarism. "Madam, I'm Adam" is a recent example. *Scribner's Magazine*, in 1878, gave some shorter ones.

A famous specimen of the reversible palindrome is the "The witches' prayer," of which Addison says: "it fell into verse when it was read either backward or forward, excepting only that it cursed one way and blessed the other." The Catholic sentiment, "*Patrum dicta probo, nec sacris bella igerabo,*" is changed to one of Huguenot by reading backward. An hexameter line from the Church of Santa Maria Novella, referring to the sacrifice of Abel, "*Sacrum pingue dabo, non macrum sacrificabo,*" reversed, is a pentameter and refers to the sacrifice of Cain. Still a different form of palindromic dexterity is exhibited in Dean Swift's letter to Sheridan, changed from Latin to English when each word is read backward. Many instances of a similar nature could be cited. "The Fashionable Puzzler," in 1835, published some good examples of short palindromes, now called Reversions.

The Charade is of recent birth, according to D'Israeli; and closely allied to it along the line of "playing with syllables and sporting in rhyme" are the logogriph and the modern beheadment, curtailment, deletion and kindred puzzles. Mrs. Barbauld gave some thought to the logogriph and other enigmatic verse puzzles. A curtailment is found in the ancient "Abracadabra," while "Napoleon, apoleon, poleon, oleon, leon, eon, on, n," is a famous beheadment.

D'Israeli, speaking of the Charade in 1839, says: "It was not known in France so late as 1771." Originally the charade was acted instead of written, and as late as 1865, acting charades were in fashion. Archbishop Whately composed an enigmatic charade which defies solution. Winthrop Mackworth Praed, C. S. Calverley, R. H. Barham, Prof. James S. Blackie, Macaulay and Watts were admirers and writers of charades, while William Bellamy has published three "Centuries of Charades" in recent years.

In other lines of Literariana, outside the pale of a circumscribed Puzzledom, is a range of lore known to the erudite, and claiming many devotees. The paradoxes of Diodorus Chronos, Dr. Johnson and Milton have connection with present puzzleistic efforts, while the equivoques of Du Bartas, Richelieu, Maret and Cretin, and the paronomasia of Theodore Hook, Colman and Holmes, are suggestive of the riddle. The lipogrammatists, "the letter-droppers of antiquity," with Tryphiodorus, Pindar, Peter de Riga and others as pioneers, may afford prototypes for the deletion, curtailment and beheadment and also for cryptogram construction. Ezra, in his Book of Prophecies VII: 21, used all the letters of the alphabet, and Ausonius and De Morgan, as pangrammatic apostles, followed his example. The alphabetical whims of Sir Rowland Hill, Pulci and Moore, and the emblematic compositions of Puttenham, Benlowes and George Withers, have puzzleistic significance. The neologisms of Tennyson, Malherbe and Carlyle, and the philology of Haldeman, Whitney and Marsh, are of interest to the "formist." Byrom and Bailey in their

tachygraphic unravelings, and Rawlinson and Grotekind in their cuneiform decipherings, suggest the cryptogram. Poe's onomatopœia, Sheridan's metathesis, Pope's monosyllables, Bristed's refractory rhymes, Palm's echo verses, Lasphrise's chain verses, Bogart's *bouts rimes*, and the ingenious French forms of verse of Peck and others, are all of interest to the lover of puzzles, and demonstrate the numerous and curious uses in which the English language may be employed.

Regarding the American puzzle Art in its entirety, it yields first place to no other mental pursuit or amusement. In the words of an optimistic advocate, it promises to become "the national intellectual pastime of America."

The Mystic Art in its concrete form numbers among its adherents men of active mental and business acumen in all walks of life, some of whom are among the brightest minds in America. As the chess player plans to surprise and outwit his adversary by the brilliancy and intricacy of his combinations, so with the formist in Puzzledom. The constructive ability of a Lasker, Pillsbury, Marshall or a Janowski in chess is equaled by the form-building skill of a Holt, Bryan, Goodwin or a Linenkohl. As the mathematician elucidates problems and achieves results from given and acknowledged facts and standards, just so works the solver in Puzzledom. The keen intellect of a Green, de Maivan, Wentworth or a Chauvenet in numbers is matched by the perceptive faculties of a Mullins, Bogardus, Kendall or a King in solving.

Some one has said "the mission of Puzzledom is to teach," and its value in this respect is undeniable. A vast fund of knowledge and an extensive vocabulary is acquired in the construction and solution of the word-forms, many of its devotees being practically familiar with a majority of the words in the standard dictionaries.

The composition of poetical puzzles requires rare ability and skill, and the faultless technique and rhythmical perfection attained by the masters of "rippling rhyme" amply evidence the success gained by modern puzzlers in this department of literary endeavor. The smoothly flowing verse of a Dobson, Bunner, Scollard or an Irwin is not superior to the finished "flat" of a Barnard, Emery, Wright or a Howard in Puzzledom. As with the poet so with the essayist. In the world of prose literature a Stevenson, Stoddard, Smiles or a Kipling, has a follower if not an equal in a Hervey, Bourke, Brandt or an Ager in Thedom's literary fields. American Puzzledom indeed possesses an unique individuality.

Our Fraternity

By William M. Wells (Will)

By memory's necromancy led,
In olden ways of sweet delight,
Across the span of years long fled
I wander back to-night.

Once more with beaming eyes, I see
The gates of Thedom open swing
As to the shrine of Mystery
My trivial gifts I bring.

I hear again the voice that spake
The gracious welcome, strong to win,
And grasped the hands outstretched to take
The trembling stranger in.

As then I feel the wondrous thrill,
The sweet surprise, the airy flight
Of fancy, and the joys that fill
The mystic neophyte.

The vital potency of thought
Which palpitated everywhere,
More subtile than th' influence caught
From draughts of mountain air.

A spirit from the world apart,
Of dearest friendship and esteem,
Joined with its spell of might each heart
In fellowship supreme.

Amid the clamoring multitude
Of cares that crowd each busy day,
This sense of mystic brotherhood
Abides with me alway.

What else, Oh friends, that life hath brought
Of gold or fame or earthly bliss,
Tho' with our mightiest efforts bought,
Is quite so sweet as this?

Oh brothers of the years agone!
Oh faithful hearts all tried and true!
Who into silence long withdrawn,
My soul still cleaves to you.

Comrades, who now the vanguard lead,
To later times and service given,
With joy I cry to you God-speed,
For nobly have ye striven.

And ye beloved ones that sleep
Earth's last long slumber 'neath the sward,
O'er whom the constellations keep
Perpetual watch and ward.

What if beneath some Eastern pine
Ye rest, or plumy palm tree's shade!
Or Occidental sunsets shine
Where your last couch is made!

Who not as in the days of yore
With us life's varying track ye tread,
Who sphered in silence evermore,
To us ye are not dead!

Along the star-sown spaces set
Betwixt us and the world unknown,
Our trusting spirits seek you yet,
And claim you as our own.

Angel of Mystery! Brood above
Thy scattered devotees, and bring
Yet closer union, stronger love,
To hearts that to thee cling.

Let the dear memories of the past,
The sacred ties of life and death
Still bind us, making to the last,
Thy cause our shibboleth.

Eastern Enigma. December, 1903.

Fond Recollection

By Bolis

I remember, I remember
The dept. that first I knew,
The little Puzzle Corner in
The Shantytown Review;
It never came a week too soon,
Nor lay unoped a minute,
But now I often wish the mail
Had something other in it.

I remember, I remember
The puzzles I have seen—
The Biblical Numerical
Of letters umpty-steen;
The many well-remembered "forms"—
The square on osselet
I solved upon my twelfth birthday—
That square is thriving yet.

I remember, I remember
The "cons" that first I sent—
My fondest hopes, my direst fears
Pursued them where they went.
My "nom" was seldom noticed then,
But now I stand aghast,
And wonder how so big a batch
So short a time can last.

I remember, I remember
The prize for which I strove;
I used to think the winner was
A highly favored cove.
'Twas but my blessed ignorance,
But now I've little glee
On winning, for a "first complete,"
Six month's subscription, free.

The Lakeshore Poser. January, 1887.

Mon Ami Mystique

By Sub Rosa

"My mystic friend!" Ah what a meaning lies
In those three little words! They are the bond
Which unifies our scattered ranks; the wand
Whose magic power fills our souls, and ties
Our hearts in brotherhood that never dies.
And when we read them how our hearts respond!
How eagerly what follows will be conned!
And what a heartfelt pleasure lights our eyes!

Dear patron Sphinx, thy subjects are not few;
From lake to gulf, from sea to sea we bend
Before thy mystic shrine—fond hearts and true;
And yet how soon thy kingly power would end,
Did not each member of the Mystic Krewe
Address his brother as a "mystic friend."

The Lakeshore Poser August, 1887.

American Puzzledom

By Theodore G. Meyer (Arty Fishel.)

THE number of persons interested in the solving of puzzles increases from year to year. Let any newspaper or magazine of wide circulation inaugurate a puzzle contest of any kind and the lists of answers received will run into the thousands. Yet the thousands working out these problems are not reckoned as part of what is called Puzzledom. What is American Puzzledom?

There has never been a clearer definition of the term than that given by Planet, when, as President of the Eastern Puzzlers' League in 1889, he issued in his Message the following statement:

"The propounding and solving of puzzles is an old art. Past ages have been, coming ages will be, perplexed by odd riddles and enigmas. At the present day every home has a book of charades and conundrums. Yet, in spite of this seeming universality of the knowledge of making and solving puzzles, American Puzzledom, as we know it, is limited in its field and distinctive in its character. It has an odd individuality of its own. Why is this? Most enigmas differ from all others merely in subject and treatment. A charade is a charade, an anagram an anagram, by whomsoever composed, yet every person who writes a charade or other puzzle is not a puzzler, as we understand the term. The distinctiveness of American Puzzledom lies not in the subject of which it treats, but in the partially organized fraternity and community of interest which has resulted from the efforts of persons interested in puzzle making and solving, who have endeavored to give to their favorite pastime the dignity of a Cause. Now then, we are getting to a definition of Puzzledom and a clearer understanding of what it means. Puzzledom, American Puzzledom, does not mean the puzzle art, but it means the fraternity which has as its cause or object the puzzle art."

It is difficult to set an exact date when American Puzzledom began to assume shape. As early as 1802 there appeared in the *Farmers' Almanac*, of Boston, a column devoted to puzzles and in the first half of the nine-

teenth century numerous periodicals—*Saturday Evening Post*, *American Agriculturist*, *Moore's Rural New Yorker*, *The Casket* and *Saturday Courier*, for example—had their brain-racking concoctions. But the nearest approach to our present Puzzledom was undoubtedly found in the departments conducted (prior to 1850) in *Merry's Museum*, *Parley's Magazine*, *Woodworth's Cabinet*, the *Schoolfellow*, and magazines of that class. These publications catered to the juvenile element and their puzzle editors used noms de plume and wrote breezy chat. Aunt Sue's Puzzle Drawer was the popular feature of *Merry's Museum*. In 1865 there appeared from Boston, *Our Young Folks*, an illustrated monthly magazine for boys and girls. It was edited by J. T. Trowbridge, Gail Hamilton and Lucy Larcom. It had an ambitious puzzle column under the caption "Round the Evening Lamp," edited, it is supposed, by Lucy Larcom herself. *Our Young Folks* was published for about ten years. The puzzle chat was plentiful and the fraternal spirit seemed much in evidence. But it was with the advent of Oliver Optic's Mazazine—*Our Boys and Girls*—the initial number of which was dated Boston, January 5, 1867—that American Puzzledom received a great impetus. In this young people's weekly, Oliver Optic himself conducted the puzzle department, entitled "Head Work." The puzzles in the first few issues were printed anonymously, later the initials of the writers were published, and finally the nom de plume made its appearance. It is an admitted fact that the nom de plume has played no unimportant part in fostering in Puzzledom that spirit of mystic fraternity which is the delight of its devotees.

In Head-Work of February 16, 1867, Oliver Optic published a suggestion from Jersey Boy to the effect that there be introduced a department of "chat." The remark bore fruit in the creation of Our Letter Bag, in which the genial Oliver spoke in a fatherly way to the boys and girls who were interested in Head-Work. His style of writing appealed strongly to the young folks and the readers of the magazine soon came to regard themselves as of one family. The editor encouraged the use of noms and himself loved to be addressed as Oliver Optic in preference to his everyday name—William T. Adams. His magazine also gave a decided impetus to the publication of amateur papers, these miniature sheets being employed as media for the exploitation of crude puzzle columns, patterned after Head-Work.

Oliver Optic's Magazine, after being published as a weekly for a number of years, eventually was transformed into a monthly. Its last issue appeared in December, 1875, and with its demise, after a nine years' struggle, ended what was undoubtedly a most important period in American Puzzledom.

Puzzlers exploit their prowess in three classes of puzzle columns. First, there is the department in the newspaper or magazine. Here it holds a place beside the columns devoted to chess, checkers, philately, amateur photography and similar specialties. Second, the department in the amateur paper. Here it is usually short-lived and nowadays has disappeared almost entirely. Third, there is the paper "devoted exclusively to Puzzledom."

Among the many puzzle departments appearing in magazines and newspapers coeval with Head-Work in Oliver Optic's *Our Boys and Girls* may be mentioned the following as among the more prominent: Puzzle Drawer in *Merry's Museum;* The Evening Lamp in *Our Young Folks*, Round Table in *Frank Leslie's Boys and Girls Weekly;* Our Puzzler in *George Munro's Girls and Boys of America;* Puzzlers' Headquarters and Tough Nuts in *Street and Smith's Boys of the World*, and Hidden Thoughts in *Frank Leslie's Young American*. In the early '70s, the Detroit *Free Press* had its Knotty Kinks, a department afterward called The Puzzler and continued until the present time.

Following will be found a list of later puzzle departments. With a few exceptions, only those which maintained an existence of five years or more are mentioned: Ruthven's Puzzle Page in Ballou's *Monthly Magazine*, 1872-91; Witch Knots in Danbury *News*, 1873-82; Our Puzzler in San Francisco *Post*, 1875-85; Mystifications in Portland *Transcript*, 1875-1901; Oats to Sift in *Wild Oats*, 1876-79; Head Work in New York *Illustrated Christian Weekly*, 1876-82; Our Puzzle Box in *Cricket on the Hearth*, 1876-84; Tangled Textures in *Burlington Hawkeye*, 1876-90; Curious Complications, Perplexities and Puzzle Calls in Newark *Sunday Call*, 1876-91; The Puzzler in New York *Noah's Sunday Times*, 1878-84; Cerebrations in Philadelphia *Saturday Evening Post*, 1879-80; Mystic Maze in Cincinnati *Times*, 1879-84; Puzzledom in *Golden Days*, 1880-1906; Salmagundi in Baltimore *Sunday News*, 1880-83; Complications in Chicago *Inter-Ocean*, 1881 to date; Puzzledom in *Golden Argosy*, 1882-86; Our Puzzlers in New York *Catholic Youth*, 1882-87; Knotty Points in Springfield (O.) *Home Companion*, 1883-1900; Our Puzzle Box in Concord (N. H.) *Tribune*, 1884-88; The Tangle in *Family Fiction*, 1884-91; Our Mystic Circle in *Western Plowman*, 1884-89; Puzzlemaze in Philadelphia *Press*, 1884-92; Mystic World in Utica *Saturday Globe*, 1884-1902; Entanglements in *Farming World*, 1885-94; Perplexities in *Ohio State Journal*, 1886-1901; Guess Work in *Central New Jersey Times*, 1886-90; Mysteries in *Crystal Palace Journal*, 1887-91; Knots and Snarls in *Sunshine*, 1889-94; Puzzles in Chicago *Weekly News*, 1891-96; Mystery in Washington *National Tribune*, 1891-97; Enigmatic Oddities in Pittsburg *Post*, 1893 to date; Mystic Argosy in *Waverley Magazine*, 1897-1905.

Two excellent departments of recent birth are The Newark Puzzler in the Newark *Advertiser*, (1903) and Deceptions in the Philadelphia *Evening Telegraph* (1904). A puzzle department of wide circulation among German-Americans is published in the *New Yorker Staats Zeitung*.

Puzzle departments in a class by themselves are those which have appeared in *Harper's Round Table*, *Wide Awake*, *St. Nicholas*, *Youth's Companion* and other juvenile publications.

Puzzle columns in amateur papers were numerous in the early days of the Art, but from about the year 1882 this class of departments has grown smaller and smaller. Nevertheless each year has seen the birth of one or more puzzle departments in papers devoted to amateur journalism. In the very nature of things the majority of these sheets are bound to be ephemeral and none has carried a column of puzzles for any great length of time.

Puzzle literature reaches its zenith in the publications "devoted exclusively to Puzzledom." These papers are the pride of every puzzler's heart, and not without reason, for some of them in size, appearance and contents rank with the best magazines of the day.

The first "strictly puzzle paper" made its appearance from Auburn, Maine, in January, 1875. It was published by W. L. Small and consisted of four 8x10 pages, three columns to the page. Its lifetime was twenty months.

A careful compilation of the various puzzle papers shows that, since 1875, there have appeared 127 of these mystic journals with a total output of more than 1300 different issues. Some of them died with the first number, while The *Ardmore Puzzler* (1899) to date has broken all records with a total of more than 200 issues. This last-named paper appeared weekly for more than two years, ran as a daily during the first week of the twentieth century and now continues as a semi-monthly. Its Maud Lynn Memorial Issue of 74 pages has never been surpassed. In point of age, the *Eastern Enigma* holds first rank, having been established in 1883 and running up to the present time.

There have been instances of papers devoted to "specialties" in puzzles. Tray published six numbers of the *Word Hunt* from Philadelphia in 1881 and Eureka printed three numbers of the *Word Hunter's Monthly* in

Chicago in 1883. Sphinx sent out from Boston, in 1890-91, twelve numbers of *The Key*, devoted to cryptography, while Mentor in Chicago devoted his attention to forms in fifteen numbers of *The Formist*, 1901-1902. Queer Quim issued one number of *The Square* from Sandy Lake, Pa., in 1883. There have been two or three puzzleistic "news" papers and a score or more of "official organs," these latter being published by the various leagues and clubs in Puzzledom.

In addition to puzzle departments and puzzle papers American Puzzledom also boasts of its puzzlers' directories. Twelve of these have been issued, in the years following: 1877 (2), 1880, 1881, 1884, 1886 (2), 1893, 1894, 1897, 1899 and 1901. "*Puzzledom Complete*," the first "mystic guide," published in 1874, was not a directory, but rather a descriptive catalogue of the various kinds of puzzles in vogue at that time.

"Organized" Puzzledom as represented in leagues and clubs has played an important part in the advancement of the Art in America. As early as 1874, there was an Eastern Puzzlers' Association and also a Western Puzzlers' Association, but while the names of the officers were published in amateur papers of the period it is not of record that any meetings were held, and these bodies probably existed on paper only. A shadowy "National" puzzlers' association also flitted across the pages of amateur journalism at this time.

On July 5, 1876, the first "convention" of puzzlers met in the city of Philadelphia. The movement was engineered principally by James M. Beck, "Goggles," (who quite recently was Assistant Attorney General of the United States) and enthusiasm ran high. The name adopted was "The National Puzzlers' Association of America." The president elected was Seth, who is immortalized in history as a puzzler from Fly Creek, N. Y. The N. P. A. never held a second convention.

In 1880 a National Puzzlers' League was organized at New York with Sphinx as president. It held three conventions and disbanded at Boston in 1882. In 1890 efforts were made to organize again a "national" body, but without success. The Eastern Puzzlers' League, by amendments to the Constitution adopted January 1, 1902, became at last a firm and stable organization, national in scope.

There have been various "sectional" puzzle societies, among which may be mentioned the Eastern Puzzlers' League (organized 1883); Keystone Puzzlers' League, Empire State Puzzlers' League, Middle States Amateur Press and Puzzlers' Association, Pacific Coast Puzzlers' League, Golden State Puzzlers' League and Nova Scotia Amateur Press and Puzzlers' Association.

It is supposed that the first local puzzle organization was the Optic Puzzle Association, which was formed at Lancaster, Pa., in 1874 and maintained an existence for more than a year. Since that early day, puzzle clubs have flourished in New York, Philadelphia, Baltimore, Pittsburg, San Francisco, New Orleans and Newark. The principal clubs now in existence are the Diamond Club (Philadelphia, 1888); Dixie Mystics (Baltimore, 1897); Newark Puzzle Club (Newark, 1901), and the Odd Club (Pittsburg, 1905).

The Mystic Sisterhood, an association of the feminine devotees of Puzzledom carries on its work by correspondence. It was organized in 1890. The Delian Band is a "correspondence circle" of Western puzzlers formed in 1898.

Consideration of these briefly enumerated characteristic features of American Puzzledom cannot fail to give to the reader some idea of the educational worth of the institution. Nor will any thoughtful person dissent from Planet's opinion that Puzzledom deserves to be "the national intellectual pastime of America."

Mystic Meetings

By Charles H. Wright (Marmion.)

How bright the memory of mystic meetings,—
Though other episodes of life be not so clear,
The hearty handclasp, and the cordial greetings,
Remain to warm our hearts for many a year.

What though old Time,—begrudging us our pleasure,
Curtails the moments we together spend,
And, as it seems, serves but a scanty measure,—
It does not take an age to make a friend.

And while the whistles shriek, and crowds are pressing,
The noise cannot distract the mystic men,
Who count the wildest chance to meet, a blessing,
A boon, which may not be conferred again.

We do not need a formal introduction,
Nor a rehearsal of each other's praise,
The social or political construction
With puzzle friends, but very little weighs.

For long before the one beheld the other,
It seemed as if he knew and loved him well,
And felt a tie that drew him as a brother,
The strength of which he knows not how to tell.

So, with a sense of sympathy, and freedom
From all polite conventional restraints,
How good it is to turn at once to Thedom,
Comparing all our praises and complaints.

A fleeting hour spent in conversation,
A smoke together, each observing each,
As if he were a newly-found relation,
And hanging on the pleasant smile and speech

And when, at last, the time arrives for parting,
It brings regret, deep-seated and sincere,
For in the breast the secret thought is smarting,
We may not meet again with friendly cheer.

* * * * * * *

Friends, if our Mystic Art no more had taught us,
This were enough, to know in every place
To which our paths of joy or duty brought us,
We might behold a kind, familiar face.

We might be sure that loyal hands extended
Were ready with a firm, fraternal grip,
And that whene'er our weary journey ended
A welcome waited on a brother's lip.

* * * * * * *

And so it is, the Mystic Art surviving
Continues still its own triumphant sway,
The nimble minds will evermore be striving,
When you and I, dear friends, have passed away.

But not alone because of what it teaches
A good old age shall crown the Mystic Art,
For through its young adherents' love it reaches
Far down, and takes a hold upon the heart.

The Study

November 15, 1893.

The Eastern Puzzlers' League

By J. E. Hardenbergh (Ed Ward.)

THE Eastern Puzzlers' League is puzzledom's representative organization. It was founded on July 4, 1883 and is still in a flourishing condition. On that date a dozen or more enthusiasts gathered in Pythagoras Hall on Canal Street, near the Bowery, New York City, and formed the society by electing Correl Kendall (Sphinx), of Boston, President over an enrolled membership of thirty-four. Of this number just four are still active in the mystic world, they being Sphinx, Myself, Will I. Am, and Willie Wildwave. The object of the League was not only to promote sociability among those interested in the making and solving of puzzles but to raise the standard of the work and thus make, of what appeared to many a childish pastime, an intellectual amusement. At the inception of the society the great evil in the puzzle world appeared to many to be the introduction of obsolete words in form puzzles, the argument being raised that the resurrection of words long out of use did no good to any one no more than the eating of stale eggs when fresh ones were available. So keen were the opponents of the obsolete words that no time was lost by them in their efforts to cast them out and in the first issue of the

Eastern Enigma, the official paper of the League, appeared the announcement that at the second convention the question would be discussed, with Maud Lynn and Adonis presenting argument against their use and Krook and Planet in their favor. This argument was carried over successive meetings and had the effect, because of the wide-spread attention in the world of mystics, of insuring the perpetuity of the League. Its membership increased rapidly, and at the end of three years the object of its founders was a realized fact. The standard of puzzles had been raised, editors of departments had a more inteiligent idea of the tastes and needs of their readers, and what is more important, many were made to see that puzzle making and puzzle solving was an intellectual stimulant This was apparent in that men and women prominent in professional work turned to puzzledom as a relaxation, became imbued with its charm and were soon as deeply interested in the League and its work as any of the youngsters.

The second year of the League's existence saw a wellknown newspaper man, masquerading under the nom de plume of Myself, elected its President, and a young student (Planet), who is today an eminent college professor, chosen Vice President To name others of note who have held office in this most interesting organization would require much space, but to show how wide-spread is the love of the mystic in man, one has only to hear that the list of the League's officers contains the names of judges, lawyers, ministers, doctors, artists, authors, architects and intellectual lights of all the great professions.

Another phase of the Eastern Puzzlers' League is apparent in the benefit derived by its younger members in their contact with the mature brains which are wont to discuss learnedly at conventions on the use of English words, the phrasing of poetic meter and such matters as pertain to the art of puzzling These subjects, handled with all seriousness, have evoked warm discussions and many young men, afterwards public speakers, have there made their maiden speech, in effort to present their point of view.

Statistics, while dry reading, are necessary sometimes for a complete understanding, and as a supplement to generalities are most convincing. So for statistics:—

The Eastern Puzzlers' League meets twice a year, the place and time being fixed at each convention for that to follow. As a rule the gatherings are on Independence Day and New Years Day. The dues are two dollars a year. Forty-four conventions have been held and in almost every city of prominence east of the Mississippi. At its inception, as its name indicates, membership was open only to puzzlers residing in states east of the Mississippi River, but of late years the organization has become national in its scope, though conventions are held in the eastern states because of the preponderance of members in that section. The last published list of members showed a roll of over three hundred and the latest issues of the Eastern Enigma present evidence of the same interest in the affairs of Puzzledom as was shown in the early days of the league.

What pleasure there is in recalling the joys of youth, the remembrance of the fellowship of those who have passed away, and the writer of this article, among the first of the members of the League, conjures up, as he pens this for the general information of him who reads, the hours spent in wooing the secrets of Madame Sphinx, days when mystic friendships were formed, and cherishes them, as he advances through life, as time worth while.

"Sweet memory, wafted by thy gentle gale,
Oft up the stream of Time, I turn my sail,
To view the fairy haunts of long-lost hours,
Blest with far greener shades, far lovelier flowers."

The Three Roads

By Kosciusko McGinty

Before me, on my tyro way,—
  The luckiest of mortals!—
Three royal roads to pleasure lay
  Within the Sphinx's portals;
Three roads, and all beyond compare,
  Invited my inspection,
And each was so divinely fair
  I could not make selection.
    I knew not which was most sublime,
    The Forms, the Solving, or the Rhyme!

Along the road of Forms are strewn
  Coincidental chances,
But these the tyro passes soon,
  And each his joy enhances;
While who, in other pastimes, meets
  With such supreme elation
As that is felt when one completes
  Some long-sought combination?
    Thought I, it were a sin and crime,
    In view of this, to solve or rhyme!

The poet favored is of men;
  He sees in all things beauty,
And with his willing slave, the pen,
  Makes pleasure of each duty.
The Study

A mother's joy we praise amain,
  But surely his is sweeter
Who clothes the children of his brain
  In rippling rhyme and meter.
    I vowed Parnassus' heights I'd climb,
    Since up it leads the road of Rhyme!

To pierce the mystic veil of thought
  The rhymer's vivid fancy
Has cast about his working, fraught
  With finest necromancy,—
The intricacies of a square,
  With patience, to unravel,—
Ah! Surely they sup choicest fare,
  The solving road who travel!
    Then it shall claim my leisure time;
    A fig for forms, a snap for rhyme!

But, after all, I vainly try
  To fix my whole affection
On any one, as I descry
  In each some new perfection.
How can I, in all justice, praise,
  (O tell me, mystic brothers!)
When each such wealth of charm displays,
  One road above the others?
    Wherefore I'll stick—as birds to lime—
    To all; to Solving, Forms and Rhyme!

November 1, 1891.

The Construction of Puzzles

By John L. Hervey (Majolica.)

His words, like so many nimble and airy servitors,
trip about him at command.—Milton.

IT is obvious that a volume could be written on the subject which, in this article, must be considered within the limits of a brief chapter. The writer must therefore, of necessity, treat of the matter in hand broadly, eschewing detailed analysis and endeavoring to be synthetic purely, and that merely in outline.

It was not of "puzzling" that the old poet wrote when he spoke of the "art so long to lerne;" but it will be allowed that any lifetime would be too short in which to master the art of composing all the bewildering variety of word-forms and versified and other puzzles of which examples are given in this handbook. Casual examination by the uninitiate will enforce this conviction, while those practiced in the art will themselves be the first to assent to its verity. For it may be, in very truth, affirmed,

that the composition of such puzzles as this book illustrates is an art, and a very fine art There is, of course, the popular idea of a puzzle, widely opposed to this The Century Dictionary defines the noun PUZZLE as "A difficult question or problem," which is the real meaning, derived from the Middle English OPPOSAYLE, signifying "A question put." This is the genuine significance: but there is a later, specific one, which the Century gives as "a riddle, toy or contrivance which is designed to try one's ingenuity." American Puzzledom, and this book, are not concerned with that phase of "puzzling" comprehended in the second definition. Many of its constitutents, do, indeed, protest against use of the words "puzzler" and "puzzle" as fitly characterizing them or their work, on account of the triviality which common usage has come to attach to these terms. To "those who know" the stigma of juvenility, of childishness, which is popularly associated with the composition or solution of a puzzle is a source of regret, if not of positive annoyance; presenting as it does, a fairly insurmountable obstacle at the outset of any attempt to make popular what is, in reality, a difficult and delicate art and at the same time, a delightful and fascinating pastime.

Speaking broadly of this art, it may be said that it resolves itself into three branches, namely: the composition of word-forms, the composition of flat-answer puzzles (chiefly versified) and the solution of both. The last-named is a subject treated, as it deserves to be, in a separate chapter by an adept solver, and we will here concern ourselves with some outline of the philosophy of composition only.

In the beginning, therefore, it is to be understood that this philosophy is a thoroughly bi-partite one. The motive and genius of the "form" and the motive and genius of the "flat" are essentially contradistinctive. The answer, so called, of the form puzzle, is the original part thereof: the shape and form in which it was evolved by its creator. As presented for publication it is a set of definitions of words or names, which, when found and arranged in the shape—the "form"—specified, square, diamond, or other, shall read the same both across and down, or, if of irregular form, differently across and down, though regular formations may also be constructed with double readings. The composer of a "form" selects his words and dovetails them together and his "puzzle" is complete. The only value of the definitions is their attestation of the authenticity of the terms employed: that each is a legitimate word or name found in some reference work—lexicon, gazetteer, encyclopedia or the like. Of course there are shades of value among these definitions, which affect the value of the "form" itself: given two "forms" of the same size, and intricacy, the palm must be awarded to that in which the living words of the English language, as distinguished from biographical and geographical names, etc., preponderate. Still, in any event the definitions are strictly subsidiary; it is the *answer* to the puzzle, instead of the puzzle itself, that is "the thing."

The philosophy of the flat-answer puzzle is the diametrical opposite. As presented for publication the "flat" is an enigmatic idea, expanded or contracted as the case may be and clothed in such language—usually versified—as will most completely mystify the reader. Every shade of meaning which tends to obscurity is implicated or expressed, and in that implication or expression, lies the beauty or value of the puzzle; the answer, while illustrating this, being, in reality, as entirely subsidiary as are the definitions of a word-form. The radical difference between the two varieties of puzzles is best illustrated by any given set of answers to a mixed collection, printed by themselves. The answer to the word-form presents us with the puzzle itself: the answer to the "flat" is merely a word or phrase which, disassociated from the "difficult question or problem" whose conditions it fulfils, is practically meaningless. Hence in the departments of this hand-

book devoted to illustrative examples of puzzles, it has not been considered necessary to print the definitions of the "forms" It is understood that each word or name used in each has been verified as authentic, while to the "flats" the answers are appended merely in order to allow the reader to judge how aptly, with what mysterious beauty, a given enigmatic idea has been expressed.

The composition of the word-form, in its higher reaches, is a task calling for a special gift and a thorough training in its exercise. It is veritable child's play to put together a square of words each consisting, let us say, of 3 or 4 letters: or a diamond with a central word of 5 or 7. Any person of limited intelligence can do this, if not mentally, with the aid of a vest-pocket lexicon. But as the words lengthen the difficulty of the task increases, and, beyond a certain point, one more letter often spells impossibility. Hundreds of squares composed of 8-letter words have been constructed, but only a few composed of 9-letter words and most, if not all of them, contain terms open to criticism. Diamonds centered on words of 13 letters are common, but very few centered on words of 15 letters have yet been achieved. The genius of the builder of large word-forms could not be more exactly defined than in the famous phrase which has been used to describe genius of any kind—"The capacity for taking infinite pains." The successful form-builder's patience must be infinite, and so must be his application. To these must be wedded a retentive memory and a specialized faculty for the use of words. A certain degree of success may be attained through persistent endeavor alone, but the greatest cannot be. Form-building has been greatly simplified in recent years by the compilation of lists of words of various lengths, collated from many different works of reference. With the aid of these a tyro can achieve results that are impossible to an experienced formist working without them. But such results are almost mechanical. On the other hand, the word-list, used as an aid to the true formistic faculty, is merely an eliminator of drudgery in the handling of a library of lexicons. Years of training give to this faculty a scope that sometimes borders on the marvelous; word and names are stored away in the memory by thousands, any one of which, and the authority for its use, can be employed instantly and with automatic precision.

Form-building may, therefore, be defined as a highly intricate mental gymnastic, involving, in its exercise, beyond the culture of the thinking powers and their co-ordination and discipline to an extreme degree, the accumulation of a large amount of general knowledge. It is concerned primarily with the use of the English language. The expert formist must, perforce, know the dictionary from cover to cover, including all the structural variations used in the pluralization of nouns, the conjugation of verbs, the comparison of adjectives, the declension of pronouns. Their formation is his special study, but as he is obliged to define every word that he uses, his knowledge of their meaning becomes gradually almost as extensive. By preference he uses always live words; when they fail him he resorts to obsolete ones, which give him an intimate acquaintance with the growth of his native tongue and the way in which it has been written from the day of Chaucer to that of Shakespeare, from Shakespeare to Milton, and from Milton to Tennyson. Words from foreign languages are not considered allowable unless sanctioned by domestic use as technical terms in the arts or sciences. Proper names of all ages and climes are, however, his proper material. Hence, when the dictionaries have failed him and his "form" is still incomplete, his recourse is to the gazetteers, atlases, encyclopedias and cognate works, continued intimacy wherewith brings him a constantly increasing store of exact information concerning the world he lives in and the people who have made its history and whose names, if not

always echoing down the corridors of time, yet remain legibly inscribed upon some immemorial tablet.

The word-form is an outgrowth of the study of the formation of words The flat-answer puzzle is an outgrowth of the study of their meanings. The former is an elaborate mosaic whose separate component words are of widely different meanings quite irrelevant The flat-answer puzzle usually involves a single, central thought and in the meaning of the words in which it is expressed lies the sum of its enigmatic quality. Quoting the dictionary again, an enigma—and all flat-answer puzzles are enigmas of different natures—is "A dark saying or representation, in which some known thing is concealed under obscure words or forms: a question, saying, figure, or design containing a hidden meaning which is proposed for discovery." In the composition of such puzzles a faculty radically different from that of the formist is involved. The gift of the finished "flat" writer must be in a sense a double one: the gift of apprehending an enigmatic idea that is preferably simple and of so expressing it as to lend to it the appearance of mysterious complexity in a form preferably versified. These are severe requirements and, as in the construction of the most intricate "forms," they demand a special gift and a highly trained one. A simple riddle, enigma or charade may on occasion be evolved by the most obtuse intellect, and, with the aid of a rhyming dictionary, be versified in lines of correct quantity and scansion. But an artistic enigmatic faculty and a genuine poetic gift are necessary for the production of such flat-answer puzzles as have been chosen for insertion in this handbook as illustrative examples of the art. Their composition requires invention, insight and imagination combined with ingenious reasoning and severe logic. Obviously this is a rare combination. Hence the average "flat" is apt to fall short in one of two ways. It is either an excellent enigmatic thought in a commonplace setting, or a set of graceful verses in which a charade, deletion, or transposition, devoid of any true related enigmatic quality, has been inserted as an after-thought. In the perfect flat the "dark saying or representation" and the literary quality should be so closely interwoven that neither preponderates but each serves to complete and intensify the other. Such conceptions are rarities, but, as is usual when the standard is so exacting, many flat-answer puzzles are produced which, if they do not fulfill it, approach so nearly as to command the admiration of the connoisseur.

Puzzledom has been denominated a training school for literature and the title is an eminently fit one. Its appeal is largely to those of literary tastes and inclinations who find in the construction of word-forms or the clothing of enigmatic thoughts in polished, witty and poetic verse, an exercise, and at the same time a stimulation, of the intellectual faculties unique and unlike anything else in the curriculum of culture. It develops quickness and precision of thought and systematic method; it provokes the imagination but keeps it perpetually under the restraint of the reason; it disciplines the memory and stores it with a vast vocabulary, each word delicately discriminated as to meaning, color, euphony and relation to others; it indicates the proprieties of grammatic forms, with their dual fixity and flexibility—it teaches these and many other lessons invaluable to the literary worker or lover of correct literary art Its dignity is incontestable as are its beauty and intrinsic worth, and over all these is the spell of its fascination—the glamour of that "dim haze of mystery that adds enchantment to pursuit."

A Rhymer's Lament

By Henry Talcott Mills (Troubadour)

If I had but the fancy
And the daintiness of style
Of Dobson—polished poet:—
Of Praed, whose verses show it,
I'd sing to gentle Nancy—
Write a lyric on her smile!
If I had but the fancy
And the daintiness of style.

If I had Locker's brightness—
All his playfulness and grace,
A Geraldine's own singer
I, too, would be, and bring her
Sweet rhymes of airy lightness
On her ribbons and her lace!
If I had Locker's brightness—
All his playfulness and grace.

If I were but a poet
With a happy heart for song,
I'd sing of maids and pleasures
In blithe and merry measures:
And care? I should not know it—
I'd sing the whole day long,
If I were but a poet
With a happy heart for song.

* * * *

The laziest of rhymers,
I'm quite unknown to Fame,
Though some dislike my verses,
What really grieves me worse, is
That 'mong the olden timers
One cannot find my name!
The laziest of rhymers,
I'm quite unknown to Fame!

Lakeshore Poser December, 1887.

The Writing of Flats

By Ernest W. Ager (Ernest)

FIRST catch your keyword. The keyword should suggest the theme of the flat. No matter what the poetical excellencies of a flat may be, if the keyword is ill-chosen the flat will leave an impression of insufficiency. A man who has solved one feels as though he had stalked a deer and shot a calf. Take the daintiest of Andrew Lang's lyrics and make it a was-saw reversal and, while we would never forget the exquisite beauty of the lines

"Who wins his love shall lose her,
Who loses her shall gain,"

they would be befogged always with the memory of the disappointing keyword.

Yet in the search for keywords the dictionary need not be scoured. Often the most familiar words are susceptible of the quaintest divisions and this kind of words is generally preferable, for the sense of the verse does not have to be strained in properly explaining the different parts. The whole air and spirit of the verse should subtly define the keyword and its divisions. For instance, if I were to write a charade on THOR-AX I would imitate one of the old Icelandic sagas and picture a holmgang, or a viking free-for-all, with invocations to Thor rending the air, and axes crashing through target and mailcoat, through helm and thorax.

Meter has much to do with forming a reader's impressions. Most of the treatises on prosody are fruitless jungles of weedy verbiage. Through a hundred pages they will explain that English meter depends, not upon the distinction of long and short syllables as in Greek and Latin, but upon accented and unaccented syllables. Each foot in English verse contains one accented and one or two unaccented syllables. As the stress may be upon the first, the second, or the third syllable of the measure, there are, necessarily, five distinct feet, two two-syllabled and three three-syllabled.

First is the Trochee, a dissyllabic foot with the accent on the first syllable, as in *trooper*. The following lines are composed of trochees.

"*First* a lonely Army *second*,
Through the mazes of a dance,
Stella came, a vision fecund
Of the dreams of old romance."

Next is the Iambus, a dissyllabic foot with the accent on the second syllable, as in *recruit*.

"Fond heart, accept this little *all*.
From one who loves you dearly;
May it record but happy hours,
I *two*, yours most sincerely."

Third is the Dactyl, a trisyllabic foot with the stress on the first syllable, as in *garrison*.

"Trailing soft mists o'er the pale green of waters,
O'er the charmed sea, shod with sandals of shadow,
Comes the warm sleep wind of Argolis, floating
Garlands of fragrance."

Fourth is the Amphibrach, a trisyllabic foot with the stress on the second syllable, as in *rebellion*.

"Just then, on the stairway, a footstep was heard,
A rat-a-tat-tat at the door."

Fifth is the Anapest, a trisyllabic foot with the accent on the third syllable, as in *interdict*.

" 'You are old, Father William,' the young puzzler said,
'And the snows have besprinkled your hair.' "

The final foot in a line often differs from the rest.

Now all this about anapests and dactyls is well enough to know, and may aid in polishing up one's work for the editor, but there are simpler ways of proving your verse that grammarians pretend to know nothing of.

The stress, or accented, syllables of a poem correspond to the beats of an air. In a poem, as in a song, extra unaccented syllables between beats are elided. Sing your verses. If you can sing them, they are all right. If you cannot sing them, something is wrong, and a little knowledge of prosody will help to locate the trouble.

Clever rhyming adds much to the effect. Rhyming is solely an appeal to the ear. A false rhyme jars upon the ear and distracts attention from the poet's thought. There is no such thing as a rhyme to the eye. Sound

and not spelling determine a rhyme's legitimacy. Certain pairs of words that have been used in conjunction as rhymes from time immemorial, and by our greatest poets, are false rhymes and should be avoided. Custom and high authority can never legitimatize such rhymes as *love* and *move*, *heaven* and *riven*, *bosom* and *blossom*. Mrs. Browning may rhyme *mountain* and *counting*, Poe may couple *valleys* and *palace*, and Swinburne mate *fingers* and *singers*, but the beginner should not.

In double, triple, or quadruple rhymes, the stress should be on the first syllable and the others should be unaccented and identical. *Wildwood* and *childhood* do not rhyme.

Poetic license is a fiction. The poet should be satisfied if he has a license to live, and not try to foist upon us a euphemistic term for laziness or incompetence.

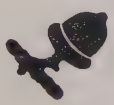
It is, perhaps, pertinent to remark here that the French are fond of coupling homonyms as rhymes, and that Austin Dobson follows them in his ballades and rondeaux, which seems proper. But when Puzzledom's verse writers do it, Puzzledom's form builders read them lessons on orthoepy.

In versification, form covers a multitude of sins. To a confirmed rhymer, the idea suggests the form. A beginner generally tries to present his thought in verse that will tax his ingenuity least, the usual style selected being quatrains, with rhyming words for the second and fourth lines. Although the beginner does not know it, this, next to blank verse, is the most exacting form of all. This must be true poetry, else it is veriest doggerel.

French forms are worthy of the beginner's attention. Twenty years ago, everybody was writing ballades and rondeaux and rondels and villanelles. They were employed indiscriminately, no matter what the theme. I remember a ballade on a religious subject. Time has tempered their use, however, and they are taking their proper place in our literature. No verse so breathes of artificiality, of airy persiflage, of evening dress. For this very reason these forms are well adapted for flats, necessarily the most artificial of all poetry.

The ballade is an epigram, befrilled and beflounced. The rondeau is a pun, daintily elaborated. The rondel and villanelle do not lend themselves to humor, but are little love lyrics with an ever-recurring refrain, like the twittering notes in a bird song.

But it is time I should remember Maitre Guillaume of Pathelin and go back to my sheep! My last word to him who wishes to become a flat writer is, imitate! Every great master of English verse has imitated slavishly. They have taken the Latin and Greek models, mostly, and have imitated their models so well that they have themselves become worthy of imitation. Read their poems and try to write your thoughts in the words they wrote their's in. One has to learn how to express himself poetically before he can express himself poetically and originally, too.



O Silent Lyre

By William M. Wells (Will)

I

O, silent lyre that long hath lain
Neglected and unsought,
Whence many a grand exultant strain
Has come, with sweetness fraught—
Why are thy vibrant chords whose sound
Was wont our hearts to thrill
With feelings of delight profound,
So sadly mute and still?

II

Time was, when from thy every chord
Melodious notes did ring
Like crystal streams of water poured
From some exhaustless spring;
Then flowers of song and poesy
Their treasured sweets distilled
Till all the Realm of Mystery
Was with their incense filled.

III

Is there no bard whose skilful hand
Can strike thy quivering strings
Till all the length of Thedom's land
With mystic music rings—
Until thy deep vibrations roll
Like mighty waves along,
And every slumbering minstrel's soul
Breaks forth in joyous song?

IV

Are there no themes of puzzle lore
Which yet remain unsung,
That thou shouldst be forevermore
Forgotten and unstrung?
No burning thought of import vast
To frame in words of five—
No memory of the sacred past
To wake thee, silent lyre?

V

Does not some hope the future yield
Of triumphs yet to be,
Within our mystic world revealed
That can evoke from thee
Some note of victory to cheer
Each leal and faithful heart,
In that brave band which many a year
Hath loved the poser's art?

VI

So have they wrought in shade and shine
With busy brain and hand,
Bearing aloft the fair ensign
Of Puzzledom's broad land;
Nor ever will their loves expire,
Tho' spent with toil they be!
Shall not such zeal, O, silent lyre,
A tribute win from thee?

VII

Ye listless poet-posers rise!
In phalanx great and strong
Cast off the spell that on you lies—
Wake from your slumbers long!
And with united forces sweep
Our silent lyre again,
Till every puzzler's heart shall keep
Time to its joyous strain!

Newark Puzzler. March, 1887.

Our Honored Dead

By Mason P. Weller (Gil Blas)

I sing to-night, with silence like the grave,
My close companion and inspiring source,
Of tried, true souls in heavenly armor brave,
Who now are numbered with the loved and lost;
Of sainted spirits who, in auld lang syne,
Sat with us at the feast of puzzles spread,
And with us struck the Muse's harp divine,
And swept the lyre, when Fancy gently led.

Their names are not on Fame's eternal scroll,
No crimson field, no senatorial hall,
No realm of letters and no rich man's roll,
Crowns aught with honor their funeral pall;
But by some nameless impulse onward led,
They saw the Sphinx mysterious face to face,
And in the shadow of his presence dread,
Sang siren songs and built with matchless grace.

The simple pleasures that their lives once knew
Were sought apart from paths of other men
As though too sacred for the common view
They held the truths that flowed beneath their pen.
Mind's glorious triumphs cheered their lonely hours
While converse sweet with dear tho' distant friends
Was like the scattering on their lives of flowers,
Whose incense still to Heaven's gate ascends.

O, loved and lost! Thy funeral dirge we sing
Over and over in our heart of hearts,
When 'neath the shadow of dark Azrael's wing,
We see another loved, lost one depart,
The drooping eyelid and the stifled sigh,
The brow all wrinkled in pale Reverie's chains,
Will never let remembrance of thee die,
But shrine thee in the holiest of fanes.

Eastern Enigma. June, 1884.

When He Has All The Answers But One

By Kosciusko McGinty

The form-builder mourns his hard luck, when he finds
The word that he needs as a verb
Is defined as a noun, which puts several kinds
Of frost on his square on DISTURB.
When one reaches so near to success and yet fails,
Misfortune may seem overdone,
But a misery deeper the puzzler bewails
When he has all the answers but one!

For he sits up till four with "that pesky charade,"
Of it dreams till the breakfast bell's ring,
And his mind at his business, all day, is betrayed
Into thinking about the "darned thing;"
A dozen affairs his attention demand,
But his thoughts to that puzzle will run;
What a tantalization 'tis, helpless to stand
When he has all the answers but one.

At times he reflects that it "shouldn't be hard,"
For its author "writes easy affairs,"
But again comes the thought that, just this once, the bard
May have run in some "corkers," as snares;
Then, "it may be its very simplicity that
Misleads me," once more is begun;
Whatever it is, he knows not where he's at,
When he has all the answers but one.

Some repute as a solver he has to sustain,
And his mental debating is this:
"If seven or eight a "complete" chance to gain,
What a blot on my record to miss!
Yet who knows but the others may miss two or three?
Suppose the complete lists are none?"—
If he only could tell, what relief it would be
When he has all the answers but one.

And ever may editor's schemings revolve
To drum up a decent-sized list;—
They may keep the types standing that render "All Solve!"—
But ever some names will be missed.
The solver does not always send his result;
His "completes" go like shot from a gun,
But silence appeals to the mystic adult
When he has all the answers but one!

THE ORACLE February, 1899

The Solution of Puzzles

By Frank T. Koons (Balmar)

It may well be doubted whether human ingenuity can construct an enigma which human ingenuity may not, by proper application, resolve.—Poe, The Gold Bug.

ONE of the most fascinating and interesting features of Puzzledom is embodied in the solution of the various problems, enigmas, and puzzles presented by the devotees of the "art formative" and the "art descriptive" to their brethren of the "art perceptive." The elucidation of a mathematical problem, the unraveling of an ingenious and seemingly abstruse enigma or charade, or the reconstruction

of a word-form from the dictionary definitions into its original component parts is a mental exercise that not only embraces the victory of conquest but adds the decided advantage of enriching the mind with a varied and pleasing array of facts, words and knowledge that no other course of reasoning or study, in the same time, can possibly produce. Indeed, a foremost educator of Philadelphia, who found Puzzledom the stepping-stone to his present position, has denominated it as "the national intellectual pastime of America." And such it has proved to be, its chief educational value being found in the solution of the various puzzles offered by its industrious contributors. To quote Jo Mullins, Puzzledom's veteran solver: "In the wide grasp of English, in developing a tendency to analyze, to reason closely, to exhaust references for final facts, to be satisfied only with completeness, to read and think rapidly—"Solving" has done what no other education in my reach could do."

It is this habit of analytical and synthetical reasoning, so requisite in solving the productions of Puzzledom, that is of such value in training the mind to correct and logical modes of thinking, the practical application of which, in the everyday affairs of life, proving a valuable asset in the worldly struggle for success. Constant use of the dictionary, frequent search for proper synonyms, study of the derivation and construction of words, logical habits of deduction and the ability to intuitively grasp an author's hidden meaning develop an intimate acquaintance with English vocables that steadily enriches one's vocabulary as can no other means of study. Some of our foremost devotees practically know every word in the language, being well versed not only in their significance, but in their use, history, derivation and orthography. Shakespeare is said to have known and used but 10,000 words; it is no exaggeration to state that the vocabulary of some of Puzzledom's representative solvers easily embraces a total of 300,000 terms, as the contents of the unabridged lexicons are to them an open book.

The majority of the puzzle departments and journals of the present time have adopted a recommendation made by the Eastern Puzzlers' League: that of using dictionary definitions only, and these always from the Standard Dictionary (Funk and Wagnall's), unless otherwise specifically noted The standard authority for geographical terms is Lippincott's Gazetteer of the World, supplemented by the U. S. Postal Guide and the Century Atlas. For terms in biography, Phillips' Index of Biographical Reference is used. This uniform method results in an authoritative mode of defining, and has the advantage of locating words definitely and conclusively through their printed definitions, from which no deviation is allowed.

A practical illustration may best demonstrate the *modus operandi* of solving, as applied to a word-form, a species of puzzle found in every department. We will select a contribution published in *The Oracle* (Brainerd P. Emery, Newburyport, Mass.):—

SQUARE

1. Amends made for insults or violence offered to a priest. (Obsolete.) 2. Heteropterous insects typical of the sub-family Apiomerinae. (Cent.) 3. Dined. 4. A linen lace made with bobbins. 5. A dish of eggs and milk, beaten together, seasoned and fried. 6. Like a monster. 7. Rearing or setting up. 8. A hard-wood forming tool, on which to shape sheet-lead articles.

—Kosciusko McGinty.

A square, or "Word-Square," as Webster terms it, consists of "a series of words so arranged that they can be read vertically and horizontally with like results, as:

HEART
EMBER
ABUSE
RESIN
TRENT

In the example quoted, there are but five words used, an extremely simple effort compared to the one we now have under discussion, the latter containing eight words, necessarily of eight letters each, the construction of which is attended with no little effort, skill and research.

We will first jot down an outline of the form, and then consult the definitions, a casual inspection of which will readily reveal the fifth word to be OMELETTE:

- - - - O - - -
- - - - M - - -
- - - - E - - -
- - - - L - - -
O M E L E T T E
- - - - T - - -
- - - - T - - -
- - - - E - - -

Attention to the endings of the terms used will demonstrate that the first word, an English plural, terminates in S; the third, being a verb in the past tense, necessarily ends in —ED, and the seventh, from its definition, carries the participial ending —ING. Accordingly we proceed to fill up our skeletonized form thus

- - - - O - - S
- - - - M - - -
- - - - E - E D
- - - - L - - -
O M E L E T T E
- - - - T - I -
- - E - T I N G
S - D - E - G -

The fourth word is defined as "a lace," and as the fifth letter of the word, as seen above, is L, we may naturally conclude that the term ends —LACE, and sandwich this in the incomplete form.

We now have for the seventh term - - EC - TING, reference to the definition of which requires no clairvoyancy in supplying ERECTING. With this much progress made, our square now assumes the appearance of

- - - - O - E S
- - - - M - R -
- - - - E - E D
- - - - L A C E
O M E L E T T E
- - - A T - I -
E R E C T I N G
S - D E E - G -

Referring to the definition of the second word again and noting the appearance of it in the square, the fifth and seventh letters being M and R, we may naturally conclude that it is some variant of "Apiomerinae," and accordingly fill it out APIOMER—, which, after consulting the definition of the eighth term and the letters of which we already have, readily gives us I for a terminal, for SIDEEDGE naturally, suggests itself. We now have:

- A - - O - E S
A P I O M E R I
- I - - E - E D
- O - - L A C E
O M E L E T T E
- E - A T - I D
E R E C T I N G
S I D E E D G E

with this much before us, it does not require

That all-softening, overpowering knell,
That tocsin of the soul,—the dinner bell,

to inform us that the third term must be DINNERED. And knowing that adjectives, "resembling" so and so, frequently end in —OID, we may safely roll an o in No. 7. We now have for our "linen lace made with bobbins" - ON - LACE, and our previous knowledge, or reference to any dictionary, will at once yield BONELACE. Our form now assumes the proportions of

- A D B O - E S
A P I O M E R I
D I N N E R E D
B O N E L A C E
O M E L E T T E
- E R A T O I D
E R E C T I N G
S I D E E D G E

The only terms now lacking are - ERATOID, "like a monster," which a short search in Standard reveals as TERATOID; and - ADBOTES, "amends made etc.," which an alphabetical hunt for words formed of - ADBOTES in a very little time gives HADBOTES. This completes the form, after an interesting and satisfying search, not occupying any great length of time, incidentally adding to our store of knowledge and yielding the pleasant sensation of having won our first conquest, and this almost without reference to a dictionary!

In actual solving, as well as composing, to facilitate matters and in the interest of brevity, it is unnecessary to outline the complete form, this being abbreviated in the following manner:—

H A D B O T E S
P I O M E R I
N N E R E D
E L A C E
E T T E
O I D
N G
E

Each word thus appears but once, the first reading straight across, its second letter beginning the second word, which is read down and across; the third letter starting the third word, read down and across; and so on.

Diamonds and other forms are likewise abbreviated by this space-saving and time-saving device, the following paired figures being identical.

DIAMOND (By Arcanus)

```
        C
       WAP
      FARAD
     FURORES
   WARFLAMES
 CAROLINATEA
   PARANOIAC
     DEMAINE
       SETAE
        SEC
         A
```

```
        C
       WAP
      FARAD
     URORES
       FLAMES
         INATEA
           OIAC
             NE
```

HALF-SQUARE (By Mentor)

```
DISPASSIONATE
INTERMUNDANE
STERRASTERS
PERVERTERS
ARRESTERS
SMARTENS
SUSTENE
INTERS
ODERS
NARS
ANS
TE
E
```

```
DISPASSIONATE
 NTERMUNDANE
  ERRASTERS
    VERTERS
     STERS
      ENS
       E
```

PENTAGON (By Cincinnatus)

```
        R
       COW
      CLEAP
    CHAPTER
  CLAPPERED
ROEPPERITES
  WATERJOINT
    PERIODATE
      RETIARII
        DENTIER
          STEIRK
```

```
        R
       COW
      CLEAP
     HAPTER
       PPERED
         ERITES
           JOINT
             DATE
               RII
                 ER
                  K
```

This abbreviated method is universally employed both in construction and solving, except in the case of a "double" form, consisting of two sets of words, which consequently read differently down and across, requiring the complete outline in their construction and solution, thus:—

```
DEEDIER
ALMONDE
SLEDGES
SERGENT
INIESTA
EGERTON
RESSANT
```

```
        C
       FOU
      BLUNT
    POUNDED
  PLATTENED
ROASTERSLAG
  INTERCITY
    SERRULA
      REATE
        DIS
         L
```

All word-forms read down and across, from left to right, except in the case of "left" stars and a few other instances, examples of which may be seen in the form section of this volume. The method of attack is the same as outlined above, the weak spots being the first to yield results, and upon

these is based the subsequent search through lexicons for the necessary terms.

In the construction and composition of charades, beheadments, curtailments, transpositions and kindred poetical puzzles, the required words are veiled by the terms *first*, *second*, *next*, *total*, *whole*, etc., the solver being required to substitute the hidden words, or syllables, for the terms employed, so as to complete the sense of the line wherein it is to be inserted. For comprehensive definitions of charade, enigma and like terms, the reader is referred to the Glossary incorporated in this book.

As an example of the charade we will quote a specimen by Ernest, published in *The Oracle*.

CHARADE

Third a lonely Army *second*,
Through the mazes of a dance,
Stella came, a vision fecund
Of the dreams of old romance;
With a perfume in the laces
On her bosom minding you
Of the flowers in untrod places,
Wet with dew.

White her brow like mountain snows is,
And her hair, clouds tempest-tossed;
Her sweet cheeks are tender roses,
Wild, red roses filmed with frost;
(Frost dissolving *third* my pleading);
And her heart's a volume vast,
Open to my eager reading
First to *last*.

Books of verse have been my Psalters,
And my "Aves," Herrick's rhymes;
Fourth have worshipped *third* the altars
Of the ladies of all climes.
My religion has been Bella,
Gretchen, Maud and Marguerite,
But before the feet of Stella
Fourth complete.

But little thought is required to note that the necessary terms to complete the sense of the third line, third verse, are "I" and "at," changing the sentence to

"*I* have worshipped *at* the altars."

For a starter this gives us:

(1) (2) (3) (4) (5)
— — at i —

Substituting "at" for "*third*," in the first line, we have

"At a lonely Army *second*,"

which suggests barracks, camp, station, rendezvous, or *post*. Trying the last named, the incomplete word becomes

(1) (2) (3) (4) (5)
— post at i —.

"Open to my eager reading
First to *last*."

is manifestly from beginning to end, from Alpha to Omega, or, from "A" to "Zed," and placing these in their proper positions under (1) and (5), or *first* and *last*, the answer appears

A-post-at-i-zed,

and hence "*Fourth complete*" represents "I apostatized."

The use of a "beheaded" word may be seen in the following, *Total* representing "Brambles" and *Primal* standing for "Rambles,"

DECAPITATION

Ho, maidens! awake to your duty:
Go, gather each delicate bloom
That smiles with a glimmer of beauty
Or sighs with a breath of perfume;
Aye, pluck me the richest and rarest
Of blossoms our gardens afford—
The sweetest of all, and the fairest,
Hath need of her treasures adored.

Not brighter the blush of the roses
Than hers as she gave me her vow,
But scarce a pale lily uncloses
Could match her cheeks' whiteness as now
She with whom each flower seemed vying,
In vain, to like splendor assume,
All cold in her beauty, is lying
So still in the dusk of her room.

Last week we together were roaming
Through meadow and woodsy retreat,
In noon-tide and twilight and gloaming,
Her green-kirtled rivals to greet.
Those *primal* were sweet as the sighing
Of winds over *total* that blow.
Her love was a passion undying—
Oh, why was not she even so!

Go, pick of the flowers she nourished,
The choicest that grow in the land;
Bring the best of the wild that have flourished
'Neath Nature's all-bountiful hand;
Heap them o'er the casket of cherry,
That I, as they cover her there,
May dream 'tis not her that we bury,
But something less sweet and less fair.

The Eurekan. SWAMP ANGEL.

In attempting the solution of a puzzle of this description it is always well to carefully examine the verse containing the key-words, for frequently "more is meant than meets the ear." A casual observer might hastily guess "Stones" and "Tones" for the veiled terms, but a more careful reading readily demonstrates that

"Those *Primal* were sweet as the sighing
Of winds over *Total* that blow"

is predicated upon the first line

"Last week we together were *roaming*."

and that consequently *Primal* is used in reference to their roamings, strollings, excursions, wanderings, or "rambles," and when this last term is called to mind, "B-rambles" readily presents itself.

"Many men of many minds" is an adage well exemplified in the walks of Puzzledom. Various methods and devices are utilized in the solving of Thedom's numerous problems. A form-builder, for instance, unable to complete the solution of a published square from the definitions given, will naturally finish the incomplete outline by building a new structure upon

it, this, in many instances, being the only combination possible upon the given set of letters.

On the other hand, many helpful adjuncts are put in requisition to gain the coveted "complete."

It frequently happens that the latter part of a word may be easily corraled, while the initial portion defies capture, though the solvers be like those philologists, described by Cowper,

" * * * who chase
A panting syllable through time and space,
Start it at home, and hunt it in the dark,
To Gaul, to Greece, and into Noah's Ark."

In this case, the rhyming dictionaries of Walker, and Barnum, as well as Tom Hood's Rhymester, will be found valuable allies.

The most helpful aids to the solver, however, will be found in Roget's Thesaurus of English words and phrases, and Dr. March's new Thesaurus Dictionary, these being the richest mines of synonymous words and terms of the language ever compiled, their full and complete lists of synonyms and antonyms enabling the scholar to give expression of his meaning to a nicety and locating a desired word for the solver in a trice. Soule's Synonyms and other works of this character are likewise often used.

In the latter part of Webster's Unabridged Dictionary, now called the International, will be found a classified list of illustrations scattered throughout the volume, arranged under various headings, and these have been consulted with profit on divers occasions by ambitious solvers.

The Standard Dictionary contains numerous tables of coins, colors, weights, gems, measures, fowls, architectural terms, etc., and these have proved of considerable value in locating different words properly belonging to these several classifications.

In the solution and composition of anagrams, Anagram blocks have often been used to advantage. These are no more nor less than one of McLoughlin Bros.' games, consisting of 26 sets of letters, each set containing 20 or more blocks or small cards with a letter of the alphabet thereon. In solving the following anagram (by Lord Baltimore):

SERVE POTENT SOLDIER,

the eighteen letters forming these three words are picked out and then rearranged until they mechanically dispose themselves into

PRESIDENT ROOSEVELT,

which may be termed "a true and faithful anagram."

Such artificial aids to solving, however, are but little used in anagrams of this calibre, their chief value being found in those of greater length. In fact, the answer to a good anagram is self apparent, such combinations as Anonyme's

THEY SEE

being mentally resolved into

THE EYES.

A list of all the three-letter words found in the language, supplemented by geographical and biographical terms, and containing upwards of four thousand words, compiled by Old Soldier, Gi Gantic, Comrade and others, is in the possession of several solvers, and the compilation has proved of considerable value both in solving and composing.

In the solution of both form and verse puzzles, the verbal endings -ED, -ING; the adjectival additions -ER, -EST; and the plural terminations -S, I, IA, etc., as denoted by the definitions, should always be taken into consideration, for they frequently furnish the clue to the *mot d'enigme*. In fact, it should be a part of every scholar's education to know the significance of the more common English terminations by heart. A valuable asset to the expert solver is a knowledge of Greek and Latin prefixes, a partial list of which may be found in the following tables:—

LATIN PREFIXES.	
About	CIRCUM
Above	SUPER
After	POST, SUB, SUC, SUF, SUG, SUP
Again	RE
Against	CONTRA
Aside	SE
Asunder	DIS
Back	RE
Backward	RETRO
Before	ANTE, PRE
Between	INTER
Beyond	EX, EXTRA, PRETER, TRANS, ULTRA
Down	DE
For	OB, OC, OF, OP, PRO
Forward	PRO
From	A, AB, ABS, DE, E
In (before a verb)	IN, IG, IM, IL, IR
In the way of	OB, OC, OF, OP
Not (before adjectives)	IN, IG, IL, IM, IR
Off	EX
Out of	E, EX
Through	PER
To	A, AC, AD, AF, AG, AL, AP, AR, AS, AT
Together	CO, CON, COG, COL, COM, COR
Under	SUB, SUC, SUF, SUG, SUP, SUS
With	CO, CON, COG, COL, COM, COR
Within	INTRO
Without	SINE

GREEK PREFIXES.	
About	AMPHI
Above	HYPER
After	EPI
Again	ANA
Against	ANTI
Before	PRO
Beside	EPI
Between, with or after	META
By the side of	PARA
Down	CATA
From	APO
From side to side	CATA
In	EN
Near	PARA
On both sides	AMPHI
Over	EPI
Through	ANA, DIA
Together	SY, SYL, SYM, SYN
Under	HYPO
Upon	EPI
With	SY, SYL, SYM, SYN, META

An acquaintance with the Greek and Latin roots of English derivatives, as outlined in the old Butler's "Scholar's Companion" of our school days, is of great assistance in solving, while a lexicon of these languages will be found frequently desirable. In fact with the foreign root of a desired term once known, "the rest is plain sailing."

Some of our more ambitious and indefatigable solvers have practically turned Webster inside out, as it were, and after cross-referencing the entire volume, have prepared classified lists of words and tables of synonyms that would have done credit to the erudite Roget himself. The result of this ready index of words, facts and terms, has been that the majority of word-forms, as displayed in this volume, are solved practically without the use of a dictionary or word-book of any kind, by not only one, but by at least a score of Thedom's present day devotees. The lamented A. Solver compiled what was probably the most complete and elaborate rearrangement of Webster's Unabridged Dictionary in existence; this rearrangement included tables of synonymous terms, and classified lists of words under appropriate headings; and an alphabetical recapitulation arranged in groups of three-, four-, five-, six-, seven-, and eight-letter words. It was said of him that he "had worn out three Websters, thumbing the

leaves in search of coveted words," before his task had been half completed.

Various authors employ different methods, and a study of their several styles is always desirable. The tuneful bard who writes his jingles first, and then intersperses his charadic terms where they may best fit, giving but little thought to the enigmatic element, proves an easy mark for the wary solver. But the poet of more versatile attainments, who selects his puzzle words first and then builds around them, is an entirely different proposition. An example of the latter is furnished by a transposition on ENAMORED and DEMEANOR, from *The Ardmore Puzzler* (Edwin Smith, Ardmore, Pa.)

TRANSPOSITION

First by those roguish eyes of blue
I fall an easy prey to her caprices;
One glance, and Heaven's gates I seem to view,
The next, my fondest hopes are dashed to pieces.

Sometimes I think she loves me, yet I fear
To broach my thoughts lest I cause her displeasure;
Another, she ignores me; then in sheer
Despair, my heart is sad beyond all measure.

'Tis thus my life is fraught with joy and pain,
And I a sentimental goose am reckoned.
E'en so, but there are many who would fain
Be governed by a maid's capricious *second*.

L. M. N. TERRY.

In the solution of the old-fashioned Riddles, more often referred to as Enigmas, it is necessary to study the significance of every line to grasp the full import of the author's description, which is frequently misleading on account of its studied ambiguity. A clever example, embodying the essentials of a perfect enigma, lately appeared in the Chicago *Inter-Ocean*, in "Complications" (E. R. Chadbourn, Melrose, Mass.):—

RIDDLE

It is a thing of mystery,
With darkness hedged around,
From far off, ancient Bible times
Descended, so I've found.

Yet in the foundry, 'mid the steam
And smoke and grime and sand,
The workmen prize it highly, for
They shake it by the hand.

And yonder in the distant West,
Where brave men seek for gold,
It parts the metal from the dross,
And yields them wealth untold.

Yet if the answer you should guess,
As each good solver will,
Your effort will be vain, since it
Will be a puzzle still.

ARTY ESS.

The answer to this "Riddle" is so palpably apparent that even for those more dense "than the Egyptians in their fog," it will be unnecessary

to "pluck out the heart of my mystery," or to ask "know ye not then the riddling of the bard?"

In mentioning the various modes of solving, the "forcing method" must not be overlooked. This is the court of last resort and is relied on when all other plans fail. Briefly stated, it may be summed up as "digging" for the answer, and if persevered in long enough will always yield satisfaction. A case in point may best illustrate: In a certain Numerical Enigma, the incomplete answer - - - TIGER was obtained and no amount of research could, or would, produce the initial part of the word. An alphabetical search of all four-letter words, terminating in T, was then resorted to, until the term SCUT was reached, the definition of which tallied with the one given in the puzzle, and incidentally filled out the complete term SCUTIGER, properly defined. This is a slow but sure means of tracking down a desired term when all other methods apparently seem useless, and while not often resorted to, exemplifies in a striking degree the fascination that hovers around the mystic pastime and the indomitable perseverance displayed by its devotees when working for a coveted "complete" list.

No solving article would be complete without a reference to the representative solvers of American Puzzledom. Of the older school, including the veterans who blazed the way through the mystic labyrinths over a quarter of a century ago, four names appear, emblazoned in imperishable glory: A. Solver, Jo Mullins, Sphinx and Frank Lynn. Of this quartette the first named solved the last great mystery, in 1902, at the advanced age of 81. The remaining three are still with us, being much younger than A. Solver and are still sending in their "complete" lists with clock-like regularity, still true to Puzzledom, for

"Age cannot wither her, nor
Custom stale her infinite variety."

Among the younger set, the product of latter-day Puzzledom, there are many who vie for first place, compeers of their elder brothers in all but experience and years; and it would be difficult indeed to select anyone whom all would unanimously pronounce the champion. For keen, analytical reasoning, however, and for all-around solving ability, the guerdon could easily be awarded to either L. M. N. Terry, D. C. Ver, Will I. Am or Mentor.

"It is the mystery of the unknown that fascinates us," says Longfellow, a fascination that holds the devotees of Madame Sphinx in thrall when all other attractions lose their potency. And aside from the charm and allurement held forth by the mystic goddess, the advantages that accrue from her service are immeasureable and boundless. And we are prone to express the sentiments of the wise college maiden, described by Kosciusko McGinty, who

* * * * said, with perfect freedom,
That in one short year in Thedom,
She acquired thrice the knowledge
That she had possessed before.

Authorities of Puzzledom

The Eastern Puzzlers' League, the governing body of American Puzzledom, has designated as the standard authorities for the defining of words used in puzzles, the following: Funk & Wagnall's Standard Dictionary (for English words), Lippincott's Gazetteer of the World (for Geographical terms), and Phillips' Dictionary of Biographical Reference (for Biographical names). Words from these sources are not tagged, it being understood by solvers that words from other sources are to be suitably indicated. Lexicons and references made use of by puzzlers are given in the following list, the proper "tag" for each being given.

ENGLISH DICTIONARIES

Stand. Funk & Wagnall's Standard Dictionary (1890).
Web. Unab. Webster's Unabridged Dictionary.
Web. Inter. Webster's International Dictionary (1890)
Cent. The Century Dictionary (1889).
Encyc. Dict. Encyclopaedic Dictionary (1879).
Oxf. or Murray. New English Dictionary (1st. vol. 1884, incomplete).
Nutt. Nuttall's Dictionary (1863 and later).
Storm. Stormonth's Dictionary (1884).
Globe. The Globe Dictionary.
Worc. Unab. Worcester's Unabridged Dictionary.
Imperial. The Imperial Dictionary.
Bailey. Bailey's English Dictionary (1721, 1782, etc.).
Ash. Ash's Dictionary (1775).

PROVINCIAL AND DIALECTAL DICTIONARIES

Wright's Dial. Dr. Joseph Wright's Dialectal Dictionary (1898-1905).
Wright's Prov. Thomas Wright's Provincial Dictionary (1898).
Halliwell. Halliwell's Provincial Dictionary (1881).
Stratmann. Stratmann's Middle English Dictionary (1891).
M. & S. Mayhew & Skeat's Middle English Dictionary (1888).
Bosworth. Bosworth's Anglo-Saxon Dictionary (1838).
Slang Dict. Dictionary of Slang and Colloquial English (1905).
Bartlett. Bartlett's Americanisms (1877).
Farmer. Farmer's Americanisms (1888).

GAZETTEERS AND ATLASES

Lipp Lippincott's Gazetteer of the World (Last edition, 1905).
Cent. Atl. The Century Atlas (1897).
R. & McN. Rand & McNally's Indexed Atlas.
Cram. Cram's Modern Atlas.
Potter-Bradley. Potter-Bradley's Atlas.
Scrib-Black. Scribner-Black Atlas (1889).
Times Atlas. The London Times Atlas.
Barth. Bartholomew's Gazetteer of the British Isles (1899).
Royal Atlas. Johnston's Royal Atlas (1902).
Longman. Longman's Gazetteer (1894).
Worc. Gaz. Worcester's Universal Gazetteer (1817 and 1823).
Morse. Morse's Gazetteer (1810).
Bij. Gaz. Bijou Gazetteer (1871).
Graphic Gaz. The Graphic Gazetteer and Atlas (1890).
Phil. Atl. U. S. Governmental Atlas of the Philippines (1899).
Full. Fullarton's Gazetteer of the World (1850-1856).
Wright's Gaz. Wright's New and Comprehensive Gazetteer (1836).
Thornton. Thornton's Standard Gazetteer of India (1882 & 1886).
P. G. U. S. Official Postal Guide (Yearly).
Phil. Gaz. Philippine Gazetteer.
Brookes. Brookes' Universal Gazetteer (1839).

BIOGRAPHICAL DICTIONARIES

Phill. Phillips' Index of Biographical Reference (1871, '82, '93).
Lipp. Biog. Lippincott's Pronouncing Biographical Dictionary (1900).
Appleton. Appleton's Cyclopedia of American Biography (1887).
Bij. Biog. Bijou Biographical Dictionary (1881.)
Allibone. Allibone's Dictionary of English Literature and British and American Authors (1858 & 1891)
Bryan. Bryan's Dictionary of Painters and Engravers (1903).
Grove. Grove's Dictionary of Music and Musicians (1879, '94).

CLASSICAL DICTIONARIES

Smith Biog. Smith's Dictionary of Greek and Roman Biography (1849).
Smith Geog. Smith's Dictionary of Greek and Roman Geography (1854-'57).
Smith Antiq. Smith's Dictionary of Greek and Roman Antiquities (1890).
Smith's Class Atl. Smith's Indexed Classical Atlas (1874).
Lemp. Lempriere's Classical Dictionary (1826)
Harper. Harper's Classical Dictionary (1896).
Anthon. Anthon's Classical Dictionary (Many editions).

BIBLE DICTIONARIES

Smith. Smith's Dictionary of the Bible [In many editions].
Cheyne & Black. Encyclopedia Biblica [1899-1903].
Hastings. Hastings' Dictionary of the Bible 1898-1904].
Jewish Cyclo. Funk & Wagnall's Jewish Cyclopedia [1901-'6].

ENCYCLOPEDIAS

Inter. Encyc. The International Encyclopedia [1905].
Appleton's Encyc. Appleton's Encyclopedia Americana.
Johnson. Johnson's Encyclopedia.
Encyc. Brit. Encyclopedia Britannica. [Ninth edition with Supplement and Index, 1904].
Cent. Cyclo. of Names. Century Cyclopedia of Names [1894].

MISCELLANEOUS

Brewer's Phrase & Fable. Dictionary of Phrase and Fable [1899].
Brewer's Handbook. Brewer's Reader's Handbook [1880].
Dungl. Dunglison's Dictionary of Medical Science [several editions].
Foster. Foster's Illustrated Encyclopedic Medical Dictionary [1888-1894].
March. March's Thesaurus Dictionary [1902].
Roget. Roget's Thesaurus of English Words and Phrases [Various editions].
Cooper. Cooper's Archaic Dictionary.

Hints on Square-Building

By J. Fred. Windolph (Phil Down)

Of all form-puzzles evolved by the ingenuity of puzzle-men, the square and the diamond have ever been preeminent. They were from their beginning, and still remain, standards of the craft. A faultless specimen of either is always a joy to the puzzle-worker; but the square, by reason of its perfect symmetry, the more intimate interdependence of all its parts and the greater difficulties attending its construction, ever holds a fascination peculiarly its own. Some one has said, "a square is perfection at rest and a circle is perfection in motion." It must be, as pointed out by PLANET, "something of the spirit of this beautiful and apt thought that inspires our love for that chiefest of form-puzzles—the word-square."

As in all form-puzzles, greater pleasure and mental stimulus come from the successful upbuilding of a flawless square than from the solving of the puzzle as published. It is true that solving affords excellent exercise for the mind by developing one's memory of words and their meanings. It must also be conceded that the solver, having completely unraveled the tangle of definitions, may appreciate and enjoy the beauties of a new word-combination thus brought to his Ken. But what seven or eight words, however cunningly arranged, can tell of the mental labor which dovetailed them together; the patient sifting and sorting of materials; the stimulation alike of the inventive faculties and the powers of combining ideas; ingenuity put to the test; the alternate hopes and disappointments; and the final victory when, capstone in place, the structure was seen to be good?

At the present day, many 8-letter squares appear in our standard departments, but most of these are made with the help of word-lists, which will be described later. 7-letter squares, however, are a commendable achievement and are possible without lists. The following suggestions are given to assist the embryo formists in mastering the art of selecting and dovetailing words to form 7-letter squares. It is admittedly difficult to instruct the novice how best to make these selections, for no formula can be given which will always produce a square. Form-building is an art, to be acquired by practice.

A word-square is a series of words of equal length so arranged in rectangular form that they can be read across and down with like results. They must be *bona fide* English words, from approved authorities. Preference is given to those found in the dictionaries of the language—Standard, International and Century. Biographical, geographical and other proper names are allowable, if from recognized books of reference. Improper plurals, coined words, questionable declensions, etc., are tabooed. With these restrictions, the formist may freely exercise his ingenuity and achieve his squares in his own way.

SQUARES WITHOUT LISTS

Squares are usually built from the base upward, especially by those having word-lists. Those working without lists often start near the top of the square, finding it a help, when searching reference books, to have the first letters of the word sought.

A word, preferably having a preponderance of vowels, is chosen for second position and the square is built around it. The abbreviated dotted

outline, shown below, is used in composing, as it lessens chances of errors, besides saving labor in making changes and erasures.

As an illustration, we will indicate by dots the outline of the form and put ALLELEU in as second word. The third or fourth position should next be filled. To avoid the commonplace as much as possible, we decide to try a word beginning LL, for third place. There are such in Lippincott's Gazetteer, from which we choose LLANGWM. We now have our outline like this:

```
- A L - - - -
L L E L E U
  A N G W M
      - - - -
        - - -
          - -
            -
```

Now the fifth word must begin with a vowel, since the second and third letters are consonants. Only a few words can possibly be used here, so we fill this next. (When, however, the *sixth* word must have a vowel initial, it is better at this stage to select words for sixth and seventh places.) We now pick out ALGEBRA and ALGERIA, thus doubling our chance of finding a sixth word.

For sixth, the letters already secured, suggest a word beginning NEW. The letter N in terminations is often followed by D, G, S or T. The base-word might, therefore, begin with any of these; but we find that words beginning DUM, GUM or TUM almost invariably have restrictive letters (B, M or P) in fourth place. Under SUM, we find SUMLESS, but this does not fit with either word previously chosen for fifth position. We hunt for a variant and in Bijou discover ALGERIE. We now have this skeleton:

```
- A L - A - S
L L E L E U
  A N G W M
      - E - L
        R I E
          - S
            S
```

Lippincott gives NEWLINS and BENWELL. A dictionary word, BENSELL, may be substituted for the latter, if we search the International Supplement, and then the Standard completes the form, thus:

```
G A L B A N S
A L L E L E U
L L A N G W M
B E N S E L L
A L G E R I E
N E W L I N S
S U M L E S S
```

Mention has not been made of every word scanned or considered; but each step is shown, together with its reasons.

THE "SKELETON" PLAN

The method described is good for constructing squares regardless of what the base is to be. For building on a specified baseword, the skeleton plan is better. This consists in first selecting the words having unusual endings, and then filling the blanks.

For example, a square may be desired on a word containing two P's, such as PREPAYS, PROPALE or PROPANE. First we note that R will be the end-letter of the second word and that it requires a vowel before it. As this vowel will also be the second letter of the sixth word, the latter should begin with a consonant, thus making the first word end with two

consonants. We therefore select GASLAMP or TARLAMP for the top and hit upon LENSCAP for center, making this skeleton:

```
(T) (R)
G A (S) L A M P
  - - E - - R
    - N - - O
      S C A P
        - - A
          - L (N)
            E
```

Now, before selecting a word for second place, we note that the second letter of the third word must be a vowel, if we would avail ourselves of the chance to substitute R for S as the initial. The dictionary gives ALIENOR, with its variant, ALIENER. This allows a double chance when we come to select the sixth word (either O or E for second letter).

For third position, we do not find a suitable word beginning SI and ending O. There are some with a final E, but we fail to work them in. In Lippincott's we find RIGNANO. Placing this in third position, we now need one beginning ANAC- for fifth. In this same gazetteer we locate ANACOCA, which, with two dictionary words, completes one square, thus:

```
T A R L A M P
A L I E N O R
R I G N A N O
L E N S C A P
A N A C O C A
M O N A C A L
P R O P A L E
```

We note, however, that MONACAL is an obsolete word, and obsoletes are to be avoided whenever possible. In the Post Office Guide or in Rand and McNally's Atlas, we find ANACOCO, a town in Louisiana. This enables us to complete two variants on a slightly different base:

```
T A R L A M P        T A R L A M P
A L I E N E R        A L I E N O R
R I G N A N O        R I G N A N O
L E N S C A P        L E N S C A P
A N A C O C O        A N A C O C O
M E N A C E S        M O N A C T S
P R O P O S E        P R O P O S E
```

The beginner at square-making should commence with less difficult basewords, and will also find it good practice to first acquire the knack of dovetailing 6-letter words before attempting the seven-square.

SQUARE-MAKING WITH WORD LISTS

Word-lists are hand made compilations of all words, from various sources, which the formist's patience and opportunity have secured for him. They involve an immensity of labor in the making. The method of compiling them need not be given here, further than to say that the most useful are those having the words arranged by their terminations and in *inverse* alphabetical order. One reason for this is that squares are usually built upon a selected base, which shapes the terminations of the other words. A list grouping words by their endings is therefore to be desired.

It shows at once the number of words ending with a particular letter; also whether this is most frequently preceded by vowel or consonant. Among the consonants, we find C, R, V, W and X, when used as the end letter, are almost always preceded by a vowel; D, L, N, and P take kindly to the same treatment; F, G, H, K, T and Y are better preceded by a consonant but take on a vowel, if need be; B, J and Q are in a class by themselves and spell

trouble; z usually calls for ITZ and M for ISM, although AM and UM are safe endings. S is the most flexible of all, whether as an initial or final letter. As to end-vowels, these combine with almost any consonant and to a certain extent with vowels.

While it is best to work upward from the base, this does not mean that the square may be more easily completed by selecting words *seriatim*. Experience shows that such a procedure too often hampers from the start the very words least able to bear it. Better results, in less time, are possible by some modification of the "skeleton" plan: that is to say, by first filling in words having difficult endings or those where choice is most restricted. While doing so, care must be had to provide ordinary terminations, wherever possible, for the words yet to be supplied, as well as a full quota of vowels for the second word.

One method is to jot down the baseword in the dotted outline; then make up a tentative sixth word which will give easiest endings for the other words; now, seek the word which comes nearest to filling the requirements of this sixth word. In case a considerable number will do this, it is better to first select a word for fifth place and then the sixth. After the sixth is provided for, fill in the word which must *begin* with a vowel or one which has the most unusual ending, keeping, at the same time, an eye on the second word. Leave for the last, those having ordinary endings, and consonant initials.

Suppose SAWFBOX is taken as a base, this contains so many restrictive letters (W, F and B, in sequence) that very few words will fit into sixth place. The W demands a vowel (preferably A or O) and F, under these conditions should be preceded by a consonant (F or L). These double consonants must have a vowel before them, which vowel will be the fourth letter of the fifth word, thus making the latter end AB or IB. These limitations exclude so many words that it is easy to pick out all that are available for sixth place. We find SCALADO, SPALATO, ORAFINO and OROFINO. We try the last named, since -FF offers better chances than -LF, and we have this:

```
- - - - - O S
- - - - - R A
- - - - O W
- - - F F
- - I B
N O
X
```

As a vowel is needed before -FF and a consonant properly precedes -OW, this indicates a vowel for second letter of the word for fifth place. This points to a consonant as the fourth letter of the second word, which is also the second letter of the word which is to end FF. For fifth word we find only TELABIB and MEHAJIB (giving AFF); and SIDERIB and MASERIB (giving EFF). Ending AFF, we have ASCHAFF, ENGRAFF and ASHRAFF; ending EFF, we have one, ALMOEFF. We try the last named, as this will either quickly make the square or at once rule out half of the B-words. We have this outline:

```
- - - A - O S
- - L - R A
- M - O W
O E F F
- I B
N O
X
```

We now have two words from which to chose the fifth. MASERIB is not promising because all words ending -LARA have consonants for first

and third letters, and these are soon found unsuitable for the second word. SIDERIB is impossible as we have no word ending -LIRA.

This rules out ALMOEFF and the fourth word must now be chosen from those ending -AFF. This will put either TELABIB or MEHAJIB in fifth place and make the second word end -ERA. We find ITINERA and AMASERA, which have vowels as first and third letters. Looking now to the words ending -OW, we find more with the termination -CHOW than with all the other now possible endings. So MEHAJIB goes in for fifth word, ASCHAFF for fourth and AMASERA for second. The square is soon completed, thus:

K A L A M O S
A M A S E R A
L A I C H O W
A S C H A F F
M E H A J I B
O R O F I N O
S A W F B O X

A slightly different procedure is illustrated with SLOPJAR as a base. The end -J is the most restrictive letter and the greatest choice for fifth word lies among those ending -GANJ or -GUNJ. If one of these is used, we see at once that the fourth word must end -GAP. This gives two letters for sixth word; and a tentative A before the L gives a skeleton like this; - A - AN - A. This may be filled in so many ways that it is better to leave it and take care at once of the word ending J. Shall this word begin with vowel or consonant? The only vowel-initialed, ALIGANJ, is not available because that would make the second word end LAL. Turning to those having a consonant initial, we find that all have a vowel as the second letter. This vowel would be the fifth letter of the second word and should be preceded by a consonant, which in turn restricts the word ending -GAP to a vowel initial. IRONGAP is such a word. Filling this in, we see that the word ending J must have I or E for second letter, so as to make a workable termination for the second word. With an eye also to the top word, we select NILGUNJ, since N combines readily with other consonants. We now have this outline:

- - - I N - S
- - R I - L
- O L - O
N G A P
U N J
- A
R

The fourth word may end OLLO, since the letter L doubles readily. We find LIBOLLO and complete the form with PAIRIAL, TALANTA and SPLINTS.

It may be added that the square maker frequently finds it necessary to completely change his plans after unsuccessfully working along a certain line. He may think at the outset that certain end-letters will be more workable if preceded by a vowel, but repeated trials fail to bring results. He substitutes a consonant, thus radically changing the whole scheme of the square and the combination falls readily into place.

SOME GENERAL PRINCIPLES

The profusion of words at the formist's command may prove an embarrassment unless he has some systematic plan of sifting and sorting his materials. If he understands something of the interrelation of words when combined into forms, it will help him to select the proper ones by eliminating the unavailable. Form-building is a matter of adjustment and readjustment of words, and this may be done more effectively and expeditiously in one way than another. Filling them in at haphazard is not the

way. There are factors limiting our chances in certain directions which may be made to lighten the task of selection.

Some of these are, first, the relative frequency of certain terminations. Thus, to try successively the very few words there are ending with Q is easier than to do so with the host of words ending with S. It is better, therefore, to start with the restricted Q-word and fill in the other later. Second, the flexibility and combining power of letters. Some join readily with a large number of other letters in forming words; others are more restricted. Between two possible words, first try the one which has the most "flexible" consonants. Third, location of vowels and consonants. Prefer the word which will place these where they are most needed in the remaining words. Fourth, variants. When possible, select words which may be varied by the substitution of other letters where it intersects some other word.

The secret of rapid work is to pick out the weak spots at the start and fill these with the least possible impairment of remaining chances. The weak spots, as a rule, are those where choice is most restricted.

All restrictions are imposed upon a word by its relationship to other parts of the square. Thus, the base fixes at once the end-letters of the six other words and limits them all to that extent. It restricts most, however, the sixth word, for it not only determines its end-letter, but, to a greater or less extent, the sequence of its vowels and consonants; and often, the very letters which may appear in certain positions. This makes it imperative, as a rule, to first secure a word for sixth place which will give workable endings for the others. But sometimes the base is such that any one of a large number of words might fit in sixth place, and there is nothing to fix the choice upon any one of them. At the same time the fifth place may be so hedged by restrictions that the choice perforce is limited. Obviously, it will save time in such cases to first fill fifth place. This, in turn, imposes restrictions on the sixth word and, by eliminating some from consideration, may point to a happy selection. As each added word cuts down the remaining chances at an ever-increasing ratio, care must be had to select such words as will best conserve those chances. This is done, where possible, by the choice of words which may be varied at one or more points and which do not give impossible endings to the other words.

Besides the terminal restrictions above named, there are others affecting other parts of the word. These arise sometimes from the necessity of using a consonant which will combine with one already selected; but the role played by vowels, as a class, is more far-reaching. Consonants may be said to form the skeleton of a word but vowels are its flesh and blood. They are few in number and absolutely essential to every word. Relatively few words begin with a vowel. It will also be found that a vowel as the second letter of a word is more flexible than a consonant. If, therefore, we need a word beginning with a vowel followed by a consonant, choice is very much restricted; more so, if the word must begin with two vowels.

The necessity of using a vowel in a specified position places internal restrictions on words. Thus, with two consonants, say MB, near the end of a word, a vowel must precede them. This vowel affects another word; and if, at the same time, a vowel initial is demanded, very few words are left to choose from.

Our chances of selecting the right word are affected by any or all of these considerations. If all restrictions center around one word, much unusable material is eliminated from consideration; and if, under these conditions, a word is found meeting the requirements, the balance is often easy.

But, though we may seek for underlying principles and may formulate rules, square-building after all, is a case of "cut and come again." The right vocable may be a simple dictionary word or it may be some jaw-breaker from an outside reference; and frequently in the end, "the stone rejected by the builder becomes the chief of the corner."

The Anagram

By John L. Hervey (Majolica)

CAMDEN, in his "Remains" (1605) defines "Anagrammatisme" as "a dissolution of a name truly written into his letters, as his elements, and a new connection of it, by artificial transposition, without addition, subtraction, or change of any letter, into different modes, making some perfect sence applyable to the person named." For the derivation of the word we are carried back to the Greek ANA—backward, and GRAMMA—that which is drawn or written, a letter. The practice, or art, of making anagrams is believed to have originated with the Greeks; it also enjoyed some vogue with the Romans, but is said not to have become common until in the 13th century A. D., among the Jewish Cabalists. Thenceforward it spread rapidly throughout the scholarly world and became a pastime among the cultivated of all nations. At first confined to men of learning, when learning began to be affected by the great anagrammatization appealed to them as an amusing and elegant way of trifling with a subject whose depths they preferred to skim over, rather than to explore. We learn that Louis XIII of France, (reigned 1610-1643) appointed the Provencal Thomas Billen to be his "Royal Anagrammatist." At about the same time (1646), we find Shirley, one of the famous dramatists of the Restoration, writing to the Countess of Ormond that he had "never learned that trick of court - - - to anagram on her (his mistress') name:" evidence that the "trick of court" was then no less fashionable on the British than on the French side of the Channel.

As the definition of Camden—the first in English—indicates, the anagram was originally a play upon a name. In this wise it was commonly employed by writers who desired to publish, but not over their own names. The first modern instance of this is usually given as that of Calvin, whose "Institutes," printed at Strasburg, in 1539, bore the name of Alcuinus, an anagram of Calvinus, as the author's. This, however, is an error, as Rabelais, the greatest of French humorists, published both his "Gargantua" (1533) and "Pantagruel" (1535), upon which his reputation rests, over the name Alcofribas Nasier, an anagram of Francois Rabelais. A long list of other noted examples might be cited: but it will be sufficient to quote two of the most celebrated. Voltaire, while of disputed derivation, is held to have been anagrammatized from its bearer's patronymic, Arouet, with the letters l. j. (le jeune—the younger) added. In English literature "Barry Cornwall" is an imperfect anagram of Bryan Waller Procter.

In course of time the limits of the art have widened, and the anagram of the present day is not merely an anagram of a name, but of a word, phrase or saying as well. While its restrictions have thus been removed in one sense, in another they have been narrowed. Anagrams, as originally made, consisted of any word or words into which the letters of a name might be transposed, regardless of similarity of meaning: but the modern perfect anagram demands that the new word or phrase evolved shall be equivalent in meaning to that whence it was derived. Obviously, this is a severe requirement; and a perfect anagram is, in consequence, a chef d'œuvre of the puzzleistic art. The number of those that have been composed, is, nevertheless, quite considerable: and a study of the collection to be found elsewhere in this book will go far to establish the belief that the so-called "occult properties" of numbers are inferior to those of letters.

Most names or phrases can, by the exercise of a modicum of ingenuity, be transposed into others. But the construction of a perfect anagram requires not merely ingenuity but a keen discrimination of the shades of meaning of related words, an equally keen etymological sense, a quick wit, and fine literary training—the anagram being, in truth, a by-product of literature of peculiar and distinctive quality. To transpose THOMAS CARLYLE into A CALM, HOLY REST is no more of a tax upon the analytical and imaginative faculties than is the re-shuffling of a pack of cards. To anagrammatize ADELINA PATTI into ITALIAN ADEPT is to achieve a triumph of verbal metempsychosis.

The lamented "Bolis" was the author of this tribute to the "queen of song." Remarkable as it is, however, he surpassed it in at least two other instances which constitute, undoubtedly, the most perfect anagrams upon names extant. His anagrammatization of MIGUEL DE CERVANTES SAAVEDRA into GAVE US A DAMNED CLEVER SATIRE is an amazing piece of literary legerdemain, both in conception and execution. But even it yields in perfection to his transfiguration—for such it veritably is—of DANTE GABRIEL ROSSETTI into GREATEST BORN IDEALIST: an achievement next to a miracle of its kind and involving not only exquisite skill, feeling and insight, but real genius upon its author's part. A remarkable coincidence is connected with this anagram. It was composed by "Bolis" when in his nineteenth year: and it was also at this same age that Dante Gabriel Rossetti wrote "The Blessed Damosel," that masterpiece of pure idealism which is one of the glories of modern poetry.

"Bolis" and "Sam Weller" are the two master-anagrammatists of American Puzzledom. The former died in 1887, at which time he had scarce attained his majority, and his great talents, though already so conspicuously displayed, had not reached their full maturity. "Sam Weller," still active, has only recently published one of the cleverest anagrams on a name yet evolved—that of BOOKER T. WASHINGTON into O, NEGRO KNOWS A BIT!

The perfect anagram should stand alone, complete in and of itself "round and perfect as a star." But, like all gems, literary-enigmatic or otherwise, its brilliancy may be intensified by an artistic setting. A famous example illustrative of this is the following by "Sam Weller," which appeared at the time (1883) when the Langtry-Gebhardt *esclandre* was engrossing public attention and provoking the piquancy of all the "funny men:"—

Mr. Langtry (with tremulous voice)—
"THE OGRE ENTERS MY EDEN."
—Steady,
Freddy,
Mr. Langtry is not dead. He
Lives across the broad Atlantic,
And he's watching every antic;
Soon he'll come with stride gigantic,
TOTAL makes some husbands frantic.
Steady,
Freddy,
Get your seven-shooter ready!

The answer, so obvious that it scarce needs be quoted, is, THE GREEN-EYED MONSTER.

Topical themes may thus be adroitly utilized by the anagrammatist with the resources of witty verse at his command. But no theme is outside his *metier*—"the grave, the gay, the lively, the severe" are alike fit subjects for his art. How well a serious one may be handled is evidenced by the

accompanying example by "A. L. S." on THE JUDGMENT DAY OF THE BLESSED SAVIOR:—

JESUS, THY ADVENT SO FAMED, BE OUR DELIGHT.

What though be here the beauteous "silver lining,"
The solemn splendor of our midnight skies,
The crimson glory when the sun's declining;
Yet oft our spirits turn with eager eyes
To yon calm brightness of celestial day,
Ah! when, we ask, will shadows flee away,
And all be light?

Though like the wood-thrush, when the days are dreary,
She sings her sweetest in her deepest gloom,
Or softly breathes the plaintive miserere
As the crushed anthemis exhales perfume,
We yearn to be where perfect spirits dwell,
And where the notes of Hallelujah swell,—
Where all is light!

Be our delight!—Departed, it may be
That ere thy feet shall touch the bridgeless stream,
All night and day the sun shall shine for thee
Where clear the rivulets of Beulah gleam;
Yet though thy sun in gloom sank down the skies,
Sleep well! For thee eternal morn shall rise—
All shall be light!

SAINT VALENTINE'S DAY inspired "Bolis" with the following conceit, quaint and delicately fanciful as the festival it celebrates:—

Can it be, as legends say,
That this fete of friendly mirth—
Cupid's gayest gala-day—
In a saintly brain had birth?

A quaint
Old saint
He was, I guess,
Who could
Have wooed
His sweet saintess
With such soft vanities as these,
Of tinsel, lace and fripperies!

Could a stern and monkish mind
E'er have such a work designed—
Such an airy, fairy bit?
NAY, A LASS INVENTED IT.

In quite another genre, but equally good—in its way, in fact, one of the best anagrams ever composed—is this one on POLITICAL LEADERS by "Pygmalion:"—

The famous race is open,
The entries duly made;
The nation stands expectant
Upon the grand parade.

While sportive speculators
Bet odds upon the field,
The EDITORIAL SCALPEL
The party organs wield.

The examples above-quoted are all anagrams of names or phrases. There yet remain to be considered anagrams of single words. It is an

"unwritten law" among the best anagrammatists that names or phrases chosen as mediums for the employment of their art shall be short. Preferably nothing comprising more than 25, or, except in rare instances, 30 letters, is allowable. When this limit begins to be exceeded, the element of difficulty and the application of skill decrease in the same ratio. The verbose anagram is a poor anagram. Brevity is here, emphatically, the soul of wit. Hence anagrams on single words have engaged the particular attention of adepts in the art, with some marvelously happy results. Of this class, "Mystique's" anagram on DISCONSOLATE—IS NOT SOLACED—attains absolute perfection. So, likewise, does "Jo Mullins'" effort on ENDEARMENT —TENDER NAME; while "Nestor's" on TRAGEDIAN—EGAD! I RANT! is another quite impossible to excel. The three following examples are selected as among the best versified ones of this class that have appeared:

I. By "Bolis"

MARK IF I SCHEME,
Trouble is brewing;
Whate'er the theme,
MARK IF I SCHEME—
Though it may seem
No evil-doing,
MARK IF I SCHEME,
Trouble is brewing.

Answer:—MISCHIEF MAKER.

II. By "Ed Ward"

RICH TONES

The stillness of the little church
Was broken by a sigh;
The congregation waited now,
The organist on high.
The singing of the psalm was o'er,
And soon was heard the strain
Of TOTAL, as the choir rose
To sing the sweet refrain.

Answer:—STICHERON.

III. By "Anise Lang"

Men of a certain type there be
Who caption me "Diplomacy,"
And say no intercourse is free
Without me for defense.

But others, who my help disdain,
From all such sophistry refrain,
Preferring truth, however plain:—
SIR, AM I NOT PRETENSE?

Answer:—MISREPRESENTATION.

The "Britannica" is moved to say: "Considering the amount of labor that has been spent (or misspent) in transpositions of this kind—in 'torturing one poor word ten thousand ways'—the anagrams that display a felicitous perfection of 'applyable sence' are remarkably few." The observation is that of a sciolist, complacently oblivious of the real scope of the matter of which he assumes to write "with authority." It is but just to say that the dictum antedated the publication of most of the anagrams cited in this volume; which, however, does not absolve the author of fundamental ignorance of the possibilities of his subject. The anagram is perhaps the most fascinating, the most worth while, of all varieties of puzzles; at its best it possesses a literary value that is unique and unequaled in the realm of *enigmata*.

A Collection of Good Anagrams

(Compiled by Maud Lynn)

A. Blokhed. A free clan then decided one point—The Declaration of Independence.

A. F. Holt. Rare man disna ween to get richer—Andrew Carnegie, the ironmaster.

Ahmed. He'll do in mellow verse—Oliver Wendell Holmes.

Alcyo. Hard men after boodle—The Board of Aldermen.

Anise Lang. O, a right credible man—Admirable Creighton; Madam, great lecturess, Sir—Mistress Margaret Caudle; Sir, am I not pretense—Misrepresentation.

Anonyme. They see—The Eyes; IX stand here—Three and Six.

Arcanus. O! see insect sample lip—Melanolestes picipes.

Arty Fishel. Govern, clever lad—Grover Cleveland.

Asian. This is our old copy—Old Curiosity Shop.

Aspiricus. Actors' hopes framed in it—The Dramatic Profession.

Balmar. Nay, uses no noms—Anonymousness. Ruction risen—Insurrection.

Beech Nut. We all lost truant specie—Wall Street Speculation.

Bolis. Oh! unco test—Touchstone; What roils men—Mothers-in-law; A lute to a peer—Poet-Laureate; After Indolence—Dolce far Niente; Of polished glow—Good fellowship; Often sheds tears—Softheartedness; Ah! a large fast Lin—The Niagara Falls; Story o' pious child—Old Curiosity Shop; Go luny over dames—Love's Young Dream; Eccentric Ideas! Bosh!—Cacoethes Scribendi; Fondled hopes go thus—The Slough of Despond; Surpassingness, my lot—Ulysses Simpson Grant; Lone Babyhood's wan dread—Rawhead and Bloodybones; Can ruin a selected victim—Circumstantial Evidence; A bright, honest folk—The Knights of Labor.

Byrnehc. Eke one odd lay—Yankee Doodle.

Comrade. Short mode to rhymes—Tom Hood's Rhymester.

Criss Cross. O! haggard edible—A hard-boiled egg.

D. C. Ver. A homeless hut—The Almshouse; Can't admit one—No Admittance; The hopeless imp—Mephistopheles; Stop an ingress—No Trespassing; Every cent paidme—Received Payment; Price speeds mail vastly — Special delivery Stamps; Oh! gaze into droll cages—The Zoological Gardens; O! pen's rhythm so prophetic—Mother Shipton's Prophecy; Wise Lennis part with the land in amity—William Penn's treaty with the Indians; The great nation's title here—The thirteen original States.

Dorothy Doolittle. Dints teeth—The dentist.

Ef Fen. Depression wilts—Low-spiritedness.

England. Vast girder, here it be—The East River Bridge.

Eruditus. Chastity, fair rose—A Sister of Charity.

Evening Star. Note despair—Desperation.

Fireglow. Never lies happy—Apprehensively.

Gen. E. Norre. A man's in use—Amanuensis.

Gentle Annie. He is caste bird—The Sacred ibis.

Guidon. She we treat—Sweetheart.

Hercules. Last Scot Writer—Sir Walter Scott.

I de A. Plan once decided the nation free—The Declaration of Independence.

Jack O'Lantern. Smote scholar—Schoolmaster; Coy, artless uns—Country Lasses.

Jamaica. Notice has it; dew, rain—Weather Indications;

Dim thing—Midnight; Then I H's mangle—The Englishman.

JASON. U. S. Legal rites—Legislatures; Cool sadness set in—Disconsolateness.

J. C. M. Claim a Pope is sin—Episcopalianism.

J. E. W. Lone hero engaging gets war—General George Washington.

JIM JAM. A hard, howling, tossing water scene—Washington Crossing the Delaware.

JOHANK. Sign long wedded—Golden Weddings.

JOHNNY JUMPUP. See order apt with pens—The Newspaper Editors.

JO MULLINS. Tender name—Endearment.

JUSTA PARSON. Can't mend the most men—The Ten Commandments.

KOSCIUSKO MCGINTY. This abode o' hunger—The boarding house.

K. T. DID. Ah! criterion we so stand by—Noah Webster's Dictionary.

L'ALLEGRO. 'Tis alone, sirs—Solitariness.

LEW WARD. Queer togs—Grotesque; No man's you—Anonymous.

LIVE OAK. She wrote—cheer a tribe—Harriet Beecher Stowe.

L. M. N. TERRY. I note ardent love—Eternal devotion.

LORD BALTIMORE. Is no amity—Animosity; List! get Heaven—The Evangelist; Mirth made amid grumness—A Midsummer Night's Dream; A day enacted for soldier—Federal Decoration Day; As a man, rejoined old France—Jeanne D'Arc, Maid of Orleans.

MAJOR DOMO. A peri's sad lot—Paradise Lost; Payor remits soon—A promissory note.

MARK TAPLEY. Hotel to use—House to let.

MAUD LYNN. After help in gab—Finger-Alphabet.

MAY ESS. O! got real Chinamen—The Mongolian Race.

M. C. S. Elect ideal person in it—Presidential election.

MOONSHINE. Fight her, the set woman—The Taming of the Shrew; A mad sight, mummers in red—A Midsummer Night's Dream.

MYSTIQUE. Is not solaced—Disconsolate.

NAVAJO. They take in worst persons—The New York State prisons.

NECRO M. ANCER. A bottle instance—Total Abstinence.

NELSONIAN. Meant origin—Germination; Oust the tarnal curs!—Turn the rascals out; 'Tis one vocal strain—Conversationalist; Mant old attire—Tatterdemalion.

NESTOR. Egad! I rant—Tragedian; A sacred lot—Sacerdotal; A nature invalid—Valetudinarian; 'Tis th' Dom's shy coterie—The Mystic Sisterhood; So go these old memories—Mother Goose's Melodies; Muser's dimmed nightmare—Midsummer Night's Dream.

NEWMAN NOGGS. Hail! try to save man—The Salvation Army.

O. N. E. ONE. Its marts are quiet in death—The disaster at Martinique.

O. RANGE. O! that sweet urn of Diana—The Soda Water Fountain.

PEANUTS. He got star lore—The Astrologer; To render hot, "Scrap" news—The War Correspondents.

PEGGOTTY. Pith of this, he courts and smiles—The Courtship of Miles Standish.

PERCY VERE. Slight-fed men hailing port—The Landing of the Pilgrims; Open hate dare lend it confidence—The Declaration of Independence; The cold waters swashing on in rage—Washington Crossing the Delaware.

PHIL DOWN. A redskin in a bout—Indian outbreak; He recounts true names—The Census Enumerator.

PHONOG. Their spotless standard—The old Stars and Stripes.

PRIMROSE. An eld lay sung—Auld Lang Syne; Hero told to oversee—Theodore Roosevelt; As unit, tested—United States.

PROTEUS. Ay! Keen old ode—Yankee Doodle.

PYGMALION. Thou outre bard—The Troubadour; Th' Sophister's lone hope—The Philosopher's Stone.

REMLAP. And 'tis U. S. debt note—United States Bond.

R. O. CHESTER. He trained step—The pedestrian; The men saw 't mount on high—The Washington Monument.

SAM WELLER. Voices rant on—Con-

versation; Good deity, fresh blest—The Goddess of Liberty; Hello! A war-tight fence—The Great Wall of China; What a foreign stone pile!—The Leaning Tower of Pisa; Heed! Sing with this angel—The Swedish Nightingale; Sent her grand pean blast—The Star Spangled Banner; I get a mere sand tract here—The Great American Desert; Large Men's Shoddy Attire Co.—Ready-made Clothing Stores; The never-old shows often drew—The Seven Wonders of the World; Oh, negro knows a bit—Booker Washington.

Sans Souci. This grand peer—Stephen Girard.

Selim. Violence run forth—French Revolution; Power shall adorn me—Ralph Waldo Emerson.

Sir Agravaine. Nod. Greet rebel war leader—General Robert Edward Lee.

Sir Urian. Sole great help of sin—The legal profession.

Skeeziks. Granger gone to awe English—General George Washington; He saw his ragged Continentals row—Washington Crossing the Delaware; Let the firm old ship gang in—The Landing of the Pilgrims; Mere outer change of our animal fat—The manufacture of Oleomargarine.

Sphinx. Ah! we bled under it—Red, White and Blue; Arch fiend sent pokers—The Prince of Darkness; First-rate crankess on a mission—Mistress Carrie Nation of Kansas. A time to charm Venus—The summer vacation; I see it hangs high up o'er the grand basin—The Niagara Suspension Bridge; A site for each destitute man—The United States of America.

St. Germaine. Death is in steamer—The Maine Disaster.

Stocles. I pump eternal, too—Perpetual motion; I note sons love the Fourth—The Sons of the Revolution.

Sub Rosa. Then it sends a fear—Faintheartedness.

The Boy Chief. Alas! sad is grief of Nations—The Assassination of Garfield.

Tom A. Hawk. Earth-built knob fell—The battle of Bunker Hill.

Torfrida. Flutter by—Butterfly; A memory dial—Memorial Day.

Traddles. Art's Models—Old Masters; Nice silver water ran—Saint Lawrence River; Truly, vile lore do we create—Yellow-covered literature; A bold traitor's non-defence—Treason of Benedict Arnold; Come, Sing! A Union of Charity's Saints—Young Men's Christian Association.

Trux Spes. A few, they all go on starving—Washington at Valley Forge.

Verdant Green. Person whom all read—Ralph Waldo Emerson.

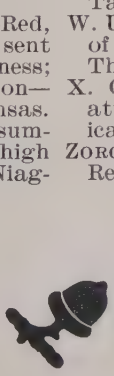
Wilkins Micawber. The door ring tided ill—Little Red Riding Hood

Wm Sport. Woman fights there—Taming of the Shrew

W. Upp. A style of tribute—Statue of Liberty; Is one of largest help—The legal profession.

X. Q. Zus. It teaches us Freedom attain—The United States of America.

Zoroaster. Peace's quiet cairn—Requiescat in pace.



The Lute of Old

By JOHN F. O'HARA (Salviac.)

Close thy deep eyes and let the dream unfold
While fame's bright splendor fills the winy air
Swooning with all the music of despair,
Triumph and joy, and passionate words untold—
Yea, tenderly touch the strings and let the old
Twilight and evenings past assemble there,
And unreturning themes of love ensouled
With fancy-teeming eyes and tawny hair
Move with a gleam of gracious majesty
Across the days beatified by youth,—
Yea, strike thy lute now laure!-bound and great,
Its thirsting zeal for praise assuaged, and see
If all the gladness reaped from it, in truth,
Can for one mystic pleasure compensate.

Eastern Enigma. May, 1893.

The Old Guard

By CHARLES H. WRIGHT. (Marmion.)

I

Like those who watch from their resting-place
  The deeds of valor, and tests of skill
In the crowded arena taking place,
  While the old-time fires their bosoms thrill,—
And they sigh for the strength of their early years,
  The "Old Guard" watches the scene to-day,
And gives to the active their cordial cheers,
  At the feet of the victors the honors pay.

II

What memories crowd to the minds sedate,
  What thoughts arise from the vanished past,
When their frames were strong, and their hearts elate,
  And their lots in the midst of the fight were cast;
And the field was wide, and they did their part,
  And their lances clashed till the day was done,
And they held their place in the *Mystic Art*,
  Proud of the laurels that they had won.

III

And where are the plumes that were with us then?
  Some are still in the open field,
Brave as of old, and a sight for men,
  Teaching the young their swords to wield.
And some are here, with their conflicts o'er,
  Yet watching with all the zest of old,
Recalling the tales of the days of yore,
  Of fights as fair and of knights as bold?

IV

And some, ah! some we may seek in vain,
  While eyes grow wet with the sense of loss;
For never the trumpet can wake again
  The forms that sleep 'neath the mounds of moss.
And never we muse on the by-gone days
  But the thoughts revert to the valiant knights,
Sacred in memory—worthy of praise
  Leaders and sharers in our delights.

V

And so, we watch from our resting-place
  We who are with you yet awhile—
The forms of beauty and strength and grace,
  With cheerful word and encouraging smile.
The years may come and the years may go,
  With changes of fortune for one and all,
But the eye must flash, and the cheek must glow,
  And the spirit answer to Thedom's call.

The Study, July 1, 1889.

The Blithesome Ballade

By VINCENT F. HOWARD (Guidon.)

(*Ballade a la double refrain en guise de rondeau.*)

The blithesome ballade is as dainty a verse
  As a poet may find for his reason—or rhyme.
Would you the dear charms of your Chloe rehearse
  The airy ballade is a musical chime.
  Be she sweet as a peach, be she sour as a lime,
Be she gleefully gay, be she solemnly sad,
  No matter, but sing her in love's golden time
    The blithesome ballade.

The blithesome ballade is a bell—'twill disperse
  Love's mellifluous notes in a measure sublime.
Who likes not sweet music on him is God's curse—
  The airy ballade is a musical chime.
  'Tis a flower of song bred in that sunny clime
Home of the rondeau and the villanelle glad,
  Where Villon sang out from the slums and the slime
    The blithesome ballade.

The blithesome ballade if not happily terse
  As the sonnet, is yet terse enough to be prime;
The sonnet's an organ—a death-bell—a hearse—
  The airy ballade is a musical chime.
  Who laughs in a sonnet stands guilty of crime—
It's thought in the somberest guise should be clad—
  For merriment mirthful as that of the mime,
    The blithesome ballade.

Dear flattists, if you would the French forms berhyme,
  The airy ballade is a musical chime.
The lightest and brightest set-form to be had;
    The blithesome ballade.

National Tribune. November 15, 1894.

Cryptograms: Their Construction and Solution

By J. Fred Windolph (Phil Down)

CRYPTOGRAPY, or the art of cipher writing, is as old as letters. Soon after man first used written words as a medium of communication with his fellow man, he probably began making them serve as a cover to some secret message. The solution of such secret writings has engaged the attention of many of the brightest minds of different times. Edgar Allan Poe, in 1841, writing of the science of cryptographical solution, at which he was himself an adept, said: "In such investigations, the analytical ability is very forcibly called into action; and, for this reason, cryptographical solutions might with great propriety be introduced into academies as a means of giving tone to the most important of the powers of the mind." As an evidence of his intimate acquaintance with the subject, it may be mentioned that he successfully solved every example (over 100) which was sent to him through Graham's Magazine in 1841.

The ancients had many systems of ciphers, some of which are mentioned in "The Antiquity and Dignity of Puzzles," the introductory essay to this book. These crytographs were, as a rule comparatively easy of solution by experts. As time went on, much learned care was given to the problem of making them more abstruse. Lord Bacon, one of the most renowned of cipher experts, invented a biliteral alphabet to fulfil what he considered the three essential requirements of a cryptograph, viz: it should be easy of execution; extremely difficult of solution; but, above all, should be apparently simple so as not to arouse suspicion. A cipher constructed after his system appeared to be an ordinary cryptogram wherein each letter was represented by some other character. When this was deciphered by some one not in the secret, a simple epistle of no special importance was brought to light. The real message, however, remained concealed and could only be arrived at by some one who knew the biliteral alphabet.

Briefly, the plan was this: The cipher was written in two kinds of letters, as Roman and Italic, large and small, specially marked, etc. Supposing that large and small letters had been used, then to decipher it the letter A was written under each *large* letter of the cipher and the letter B under each *small* one. These were then marked off into blocks of five, beginning with the first. Each group of five letters thus obtained, represented a certain letter of the alphabet; thus, *a a a a a* stood for A; *a a a a b*, for B; *a a a b a*, for C; etc. The letters thus found gave the real message. The complete Biliteral Alphabet may be found in Lord Bacon's works, "Advancement of Learning," Book VI, chapter I.

This ingenious cipher did not prove as difficult of detection as its illustrious inventor anticipated. It is probably true, as stated by Poe, that "it may well be doubted whether human ingenuity can construct an enigma of this kind which human ingenuity may not, by proper application, resolve." The ciphers used at the present time by the government, especially during times of war, come nearest, perhaps, to being proof against detection, for the reason that a number of different alphabets are used in the same message, their application thereto being determined by means of a key-word known only to the sender and the receiver. Futhermore, as this key-word may be applied in a variety of ways, it becomes necessary that

anyone attempting to solve the cipher must not only know the word but also the agreement by which it is to be applied to the code. The ordinary rules for cryptographical solution do not hold good, since the same character does not always represent the same letter: in fact, it is possible for a letter occurring say eight times in the message to be represented by as many different letters in the cipher.

That an outsider may decipher a secret code of such complex character, "by proper application," is among the possibilities; but the task would not be lightly undertaken as a pastime. We have to consider in this article the rules and principles applicable to cryptograms as found in puzzle columns today; and will therefore dismiss, without further consideration, all codes permitting the use of several alphabets in one cipher, as well as those ingenious varieties dependent upon some mechanical accessory, such as the scytale of the Lacedæmonians; the wheel cipher of the Italians; the string cipher; and that ingenious device employed by the Earl of Argyle when plotting against James II, known as the trellis or cardboard cipher.

THE CRYPTOGRAM AS A PUZZLE

In Puzzledom, the term cryptogram is restricted to "a composition in cipher, wherein each letter or character used, uniformly represents a certain letter of the alphabet."

In a sense this is one of the most ancient varieties of ciphers; but, if the author shows proper skill in its construction, the solution is often extremely difficult. This was not the case with the earliest specimens which appeared in puzzle columns. In those days, it was the practice to take a quotation of proper length, either prose or poetry, from some standard writer, and then to form the puzzle by substituting other characters for the different letters. This called for no ingenuity on the part of the puzzle-maker and required very little skill for its solution. The quotation was pretty sure to abound in ordinary prepositions and conjunctions, double and repeated letters in the same word and tell-tale words like *a*, *and*, *the*, etc. About all that was needed to decipher them was a simple table (such as that given in Poe's fascinating tale, "The Gold Bug") and the few rules given in Poe's story.

These simple forms have given place in our standard departments to the modern cryptogram, wherein the author strives to construct complete grammatical sentences which shall be as free as possible from easy clues. This practice has made the construction as well as the solution of cryptograms a test of ingenuity and a source of much pleasure and benefit to both composer and solver.

HOW TO CONSTRUCT A CRYPTOGRAM

A general knowledge of the formation of words and the proper construction of sentences is essential both for composing and solving. A careful study of the peculiarities of words will furnish good materials for constructing difficult cryptograms. We should be governed in our use of these by the requirements laid down by B. Ver, the veteran cryptogram expert, viz:

1. The cryptogram should be perfectly fair. The words should not be transposed but should be in regular sequence beginning with the first. The cipher should conform to the definition previously given, in representing each letter uniformly by some other letter of the alphabet.
2. The composition should be in grammatical English and be properly punctuated. A comma, a semicolon, an exclamation or a question mark may often give a clue to which the solver is entitled.
3. The cryptogram should contain about 90 letters. If considerably less, its solution is usually too difficult; if many more, it becomes too

easy by reason of repetition of letters and the greater opportunity given for collation of different words.

4. Proper names, or adjectives derived therefrom, should be properly capitalized. Better use none at all.

A few hints are perhaps all that are needed in addition. The chief study is rather what to avoid than what to use in constructing a cryptogram to mystify the solver. Some things to be avoided, as much as possible, are;

I. The articles, *a, an, the* and other ordinary short words, such as *in, on, and, for, now,* etc.

II. Ordinary prefixes and suffixes.

III. Double letters, especially vowels. These give such excellent clues that careful composers avoid them, except where some unusual double is introduced for the purpose of misleading the solver, as H in *withhold* or K in *jackknife.* Among the vowels, we may see U as in *duumvir;* occasionally a double I or A, but rarely O or E.

IV. Repeated letters in the same word. Where letters are used more than once in the same word, a solver may often, with a little pains, pick out a list of words which might fit and by trying these on other words in the cryptogram, readily discover the true one.

V. Several words having the same prefix or suffix, or too many letters in common. For instance, if two words have the same letters, differently arranged, it is possible for the solver to find words capable of such transposition, one of which will give the clue.

VI. Frequent use of certain letters, such as E, S, etc. The experience of printers shows that in ordinary English composition, the letter E is used more often than any other and the remaining letters with the relative frequency shown in the following list:

E T A I S O N H R D L U C M F W Y P G V B K J Q X Z

The above, which we will call the printer's table, differs somewhat from that given by Poe in "The Gold Bug" but is believed to be more accurate. The skilful constructor of cryptograms, with this before him, gives preference to words containing vowels other than E, and to some of the consonants in the latter half of the above table. He also seeks to avoid the use of E and S as the final letter of words.

In short, while employing words in general use, he selects such as are unusual in their formation. There are, however, so many weak spots to be avoided that the best constructed cryptogram is sure to leave some loophole for the solver.

HOW TO SOLVE A CRYPTOGRAM

Those puzzlers who are *not* able to solve cryptograms and those who are, have diametrically opposite opinions as to the utility of the puzzle. To the former, cryptograms are a bugbear; to the latter, a well-spring of purest delight. But let one of the first class master the intricacies of a really difficult specimen and he becomes as vociferously enthusiastic as any veteran cryptogrammist. It is the consensus of opinion among those who know, that the successful unraveling of a knotty cryptogram is the highest form of mental victory the solver can attain.

The solution of such a cryptogram is a purely intellectual feat, depending upon the proper application of our knowledge not only of the elementary structure of the language but of the relations of letters and words to other letters and words. This is done by a critical inspection of the cryptogram and by collating and analyzing various groups of characters used in the cipher. How this is done may best be shown by concrete examples. These will be better understood, if we first consider those general principles which we may apply in our hunt for clues.

A preliminary inspection of the cryptogram may show us something.

If a word of one letter appears, we know it is *a* or I; if followed by an exclamation point, is O. An apostrophe indicates the possessive case or an elided letter, and gives us S or D. These clues are rarely found nowadays but our study of the cryptogram as a whole may give us a fairly good idea of the grammatical construction of the sentence. We may judge, from their relation, which words belong to various parts of speech. A comma may indicate an adjective, adverb or relative pronoun; and it is often possible to pick out the subject, predicate or qualifying clause.

Our real work is in carefully examining the construction of the words of the cipher with reference to the following:

(a) Letters most frequently used. If the composition were in the ordinary run of words, we might apply the printer's table and be reasonably sure of securing the key to enough letters to point to a rapid solution. The principal value of this table, however, is that it enables us to determine with considerable certainty which letters of the cipher are vowels. In any cryptogram it will be found that the commonly used vowels are among the preponderant letters. If we take the seven letters oftenest used in tne cipher, we may count upon finding among them at least two and sometimes four of the vowels, together with one or more of the consonants S, N, T, D and R.

(b) Letters used but once or twice, especially in short words. These are almost sure to represent some of the consonants found near the end of the printer's table. They are valuable in helping to locate the vowels and often suggest a possible word, especially where more than one infrequent letter is used in the same word. Thus, we may have a five-letter word, the second letter appearing but once or twice in the cipher while the others are used frequently. We feel sure that the first and fourth are vowels. This might suggest AFTER, OFTEN or ABOUT. If the fifth letter is an infrequent one, the word might be EXTOL. If every letter of the alphabet is represented in the cipher, a Q is somewhere to be found, followed by U and another vowel. This is often a valuable clue, as is also an infrequent letter in the termination of a word.

(c) Letters repeated in the same word, especially a short one. These are excellent clues, since by bearing in mind the relative frequency with which the letters are used, we may by a little mental gymnastics with the alphabet, build up the proper word. Thus a six-letter word, all except the second frequently used, with first and fourth alike, and third and sixth alike, might suggest EXTENT.

(d) Groups of letters common to several words of the cipher. Sometimes three or four letters, in same sequence, are used in two or more words. By a comparison of these words and a study of the letters not common to all, we may find a clue. Thus if OBTAIN and COMPLAINT were both used in the same cryptogram, they might be easily deciphered.

(e) Prefixes and suffixes. It is very difficult to avoid using some common prefix or suffix in a cryptogram of usual length. The probabilities suggested by the printer's table may indicate one or more of them. Suffixes are frequent clues, since *ish*, *ing*, *ous*, *es*, *by*, *on*, *an*, *st*, etc., are often employed.

(f) Terminal letters. The letter S often ends words (in plural nouns and singular verbs); so do the letters E, Y, G and H. If the terminal letter which we are scrutinizing is one of the predominant letters of the cipher, it may be E or S. If it is used only a few times and always as an end-letter, we conclude that it is Y. Whether the termination is ILY, ITY or ERY, is judged from the character of the other letters. Having a word which from the punctuation, we think may be a present participle and which ends with a letter used but a few times, we decide

the letter to be G in ING. If the word seems to fill the place of an adjective, the termination might be ISH.

(g) Short words. Every word has at least one vowel. These are easily picked out in short words, especially those of three or four letters.

(h) Double letters. With rare exceptions E and O are the only vowels doubled. The two consonants most frequently doubled are S at the end and L in the body of words. An unusual consonant, doubled, often gives a good clue.

Any one or more of the above modes of attack may lead to victory; rarely need they all be brought into requisition. The study of a single word may suggest its key, which being applied to other parts of the cipher, gives us the key to others in rapid succession.

THE ANALYTICAL METHOD

For an illustration, we will take the following cryptogram by B. Ver, published in THE ORACLE, April, 1905;

PIFMZTCGLMZ SIBFXOVDM SLND! ETAEDOGZ ZSOMIX TLJ ZRMLUGORD BDOGIT NIEXFLG. LSSEPZFM MDZSIT TERM WEXFORD CLUEGET.

We first carefully copy the cryptogram, being particular to properly space the words. This had better be done in ink, the subsequent work with lead pencil. Count the number of times each letter is used in the cryptogram. Arrange them as below, beginning with those most frequently used and mark above each group the number of times the letters appear in the cipher. Below it may be placed the printer's table, the latter in small letters to prevent confusion, thus:

8 - 7 - - 6 -	- - - 5 4 - 2	- - - - 1 - - -
M E Z T L D S	O I G F X R U	P N C B A J V W
e t a i s o n	h r d l u c m	f w y p g v b k j q x z

We may set them off in groups, the first seven letters representing those most frequently used, the next seven those moderately used, and the third class including those used but one or two times. The probabilities are that class 1 contains at least three vowels; class 2 may contain two more and possibly also include Y. If all the letters of the alphabet are used, class 3 will usually contain, besides the last five letters of the alphabet, such uncommon ones as B, F, J, K, P and Q.

Having arranged our table, we may now proceed by one of two methods: that given by B. Ver in THE SPHINX, April 1901, or that by Delian in the same paper. The first method is one of pure analysis; the second makes a preliminary application of the law of probabilities in a somewhat mechanical way, to be followed by a more analytical process if need be. We will attempt the solution of this cryptogram by the first named method.

An expedient proposed by C. Saw for locating the vowels is oftentimes exceedingly useful as an auxiliary to this method, and will be given separate mention later.

Our first critical inspection shows that the fourth and eighth words both contain the letters DOG, and that the fourth has E repeated and a letter (A) which occurs but once. The fourteenth also has E repeated. These three words should furnish the clue.

It will help us in comparing the words, if we can know which letters represent vowels, and it usually pays to first study the whole cryptogram with this end in view. We are reasonably sure that class 1 contains at least three vowels, and class 3, the uncommon consonants. It is a convenience to mark the letters in the cryptogram in some way so that we may know at a glance which are first class and which third. We may use a dot to designate class 1 and a dash for class 3.

First we put a dash over each third class letter, beginning with P, then N, etc. Then we commence dotting the first class letters, first every M, then E, then Z. By this time we have dotted some letters in every word

except the third, sixth and eight. The sixth has but three letters, the last one from class 3. The others being first class, either may be a vowel. In the third word we see a third class letter (N) preceeded by L. The letter L being similarly placed in the sixth word, leads us to class it as a vowel. If it is, then T represents a consonant.

The eighth word is still without a dot. As it begins with a third class letter and ends with T, which we think is a consonant, it would seem that one or two vowels are concealed in DOGI. At the same time, the second word, having letters in common with the eighth, has only one dot, that over the last letter. Eight letters remain and two of these must be vowels. They cannot be B or V. This leaves O, I, and D common to both words and the position of O and I in each word makes it plausible to class them as vowels, especially as they nowhere occur as the last letter of a word.

In the tenth word, the second letter is doubled. If the initial L is a vowel, as we think, then S is a consonant. In that case the next letter (E) is a vowel, especially since P, a third class letter, follows. Thus we have good reason to believe that L, O, I and E are vowels. If we now turn to the first word, which is a long one, we note that it contains only I and L of the letters we have picked out as vowels and between these is a gap of six letters, one of which at least must be a vowel. We find M and Z, and from the fact that Z occurs twice as an end-letter to words, we put that down as the vowel E.

Now, in an average cryptogram it might be possible to determine the identity of several more of our selected vowels by comparing the relation of several groups of these in different words; but the author of this specimen, being an adept, has permitted the joining of two vowels only in one word, the ninth. We have, however, a number of clues; as the double letter in the tenth; repeated letters in the first, fourth, seventh and fourteenth. Of these the fourth, in collation with the eighth and fourteenth, affords the best clues for reasons previously given.

The letter A, in the fourth word, occurs but once. It may represent Q and we are especially led to try it as such, because if our guess is correct, we then have U following it and also as the initial of the word. Besides it will not take long to decide the correctness of our surmise. No word occurring to our mind, we turn to the dictionary and in a few moments find UMQUHILE and UNQUOTED. The first of these departs from the usual peculiarity of words having a Q in that the U is not followed immediately by another vowel, and we conclude that it was purposely selected because of this. We write UMQUHILE under the fourth word and test it on the eighth by supplying to the latter all letters common to both. This gives us -HIL-M. For the initial letter we need an infrequent consonant like C, P or W. The word WHILOM suggests itself and we write in W and O. Having now a key to eight letters, we place these in their proper positions below the letters of the cipher. The fifth word then stands E-ITO-, suggesting EDITOR. We write D under each S and R under each X.

The second word now looks like DOWNRIGHT, giving us three more letters. Filling these in, we see that the twelfth word must be MUST and the seventh ESTABLISH. It is now an easy matter to fill out all the remaining words, except the third and ninth. The latter requires an initial and we supply J, making JOURNAL. This same cipher-letter occurs in the third word and that would become DAJH with the same key. We conclude that there has been a misprint in the cipher and that the correct solution is as follows:

"Contemplate downright dash! Umquhile editor may establish whilom journal. Adducent Thedom must furnish pabulum."

The novice is advised to take paper and pencil and follow each step of the solution.

THE VOWEL PRINCIPLE APPLIED TO SOLVING

Alternate vowel and consonant sounds form the basis of all language. Hence, every word used in a cryptogram must have its due proportion of vowels. There are practically but five of them; a majority of these being among the predominant letters in any composition. The identification of even two or three in a cipher has a more far-reaching effect than conclusions based upon consonants alone. The solver, therefore, seeks to locate the vowels as speedily as possible.

An ingenious process for doing this was proposed by C. Saw in MYSTIC DOTS, July, 1898. It is based upon the fact that a combination of a vowel and a consonant or a couple of vowels, may be transposed in written words more generally than two consonants. Every vowel may occur either immediately before or after any one of the consonants; while such combinations as HC, KC, etc., are not found, unless it be in compound words, although their inversions, CH, CK, etc., are common. Recurrent transpositions of two certain letters would therefore indicate that one of them is a vowel.

The principle is very clearly stated in the following which we quote from his article:

"We know that the letters number twenty-six; six of them (excluding W) are vowels and the rest consonants. The vowels are letters utterable alone; the consonants require vowels to aid in their articulation. As a result of this, a vowel can occur in one word before any single consonant and also after that consonant in another word. For instance, O may occur before M in the combination OM, and also after M in the combination MO; the words COME and MORE illustrate this. Again, O may occur before N and after N, as in the words LONG and ENOUGH. In general, every vowel may occur before and after every consonant. If we then, in solving a cryptogram, go systematically through it and select the letters occurring before and after the same letter, we are gathering combinations in which the recurrent letter is probably a vowel occurring before and after different consonants. * * * The greater the number of combinations in which the same letter occurs before and after other letters, the greater is the possibility that such recurrent letter is a vowel. * * * It is always best not to depend too much upon a letter being a vowel when it occurs in but two combinations. In triple combinations like HIH and HKH, the recurrent letter must be a vowel, for in nearly every triple combination of this kind a vowel must enter."

To illustrate his process for applying these principles, C. Saw used a cryptogram which appeared in KNOTS. He carefully picked out all the letters occurring before and after the same letter throughout the cipher. In the first word he found LA and in the second AL. Selecting every combination of this kind, he arranged them thus:

B A - A B	K N - N K	I H - H I (H)	T Y - Y T
Y A - A Y	Y N - N Y	K H - H K (H)	E D - D E
L A - A L	L N - N L	S H - H S	
C A - A C			

From this table he reasoned that the superimposed letters, A, N and H, represented vowels. They proved to be O, I and A, respectively.

The above specimen proves, upon inspection, to be admirably adapted to giving exact results. If we take the table and count all the letters in the first columns of pairs, we find that A appears four times, N and H, three times each; the others only once or twice each. If we based our conclusions on this fact alone, we would also select A, N and H as vowels. But the

pairs are tabulated and, although no rule is given, it is evident that the combinations containing the most frequent recurrent letters were put in the first group; and so on with the balance. This too, hits upon the same letters as vowels, because by that rule the different pairs can only be arranged in the one way. This is due to the fact that not one of these three letters is combined with either of the two others; we find no AN, AH or NH. Many cryptograms do not give the same unvarying results.

For example, in the one by B. Ver which we have just examined by the analytical method, this vowel process would indicate correctly only one vowel by one tabulation, but three by another. In it we find the following combinations of letters which also appear in transposed order:

D M
E T
E G
F X
G L
G O
L M
L S

Counting these, we see that G and L appear three times each, and E and M, twice: the others singly If we tabulate these by first taking the combinations of G, we have remaining but two of the three L pairs, because both G and L occur in one combination. Writing down the remaining combinations of L, we have three dissimilar pairs left. We have arranged our pairs with the recurrent letter (presumably a vowel) as the end letter. If we reason that the first letters of the pairs already tabulated represent consonants and place E and M first in their combinations, we have the first table given below, locating only one vowel correctly.

If we place the L pairs in the column and proceed by the same rule as before, we get the second table, with three consonants correctly indicated. If we base our conclusions solely on the relative frequency with which the letters occur in our table, we hit upon two vowels, as shown below. In each of these tables, we have placed the correct key letter beneath each supposed vowel.

E G	M L	E T	M D	F X
L G	S L			
O G				
L	A	M	H	R
G L	G E	G O	M D	F X
M L	T E			
S L				
A	U	I	H	R

G	L	E	M
L	A	U	T

Thus by the same rule, we have different results, depending upon whether we start with G or with L, either of which appears entitled to first choice. It will be noted, however, that the above tables all agree in showing that L is a vowel; which, in turn, accords with the conclusion reached by the analytical method. The second table would therefore be preferred, thus locating three vowels. It has, perhaps, taken longer to find these three than was necessary to decide upon five by the analytical method, but this process has one advantage: the solver has something apparently more tangible to work upon. The beginner often finds it difficult to pick up the thread of analysis.

Examining the first cryptogram following under the exhaustive method, we find only four pairs of letters transposed. Three of these contain N, presumably the vowel. It proves to be A, the only vowel clearly indicated. In the next specimen, two or three vowels may be found. The process under discussion may usually be depended upon to locate at least one vowel, although it might fail to do this, as in the cryptogram in THE ORACLE, October 1905. The transposed letters here (using those of the key and not the cipher) are AR, IC, HT and IT. I and T occur twice each. If we bring the T-pairs together, we miss the vowels, thus:

H T	A R	I C
I T		
T	R	C

It may be mentioned that this cryptogram contained a number of easy clues and had been previously solved in a few minutes by the analytical method.

However, in cases where this process succeeds in locating a number of vowels, it is a decided help as an accessory to the analysis of the cipher. A clue may be had by then examining every word in which the supposed vowels occur: one of the suffixes, ING, ISH, ANT, ERS, etc., may be discovered. If two presumed vowels occur together in the cipher, they may stand for diphthongs, AI, EI, OI, etc., in such words as WAITS, THEIR, SPOIL, etc. At the end of words, they may give ION, IAN, IAL, IAR, IED, etc. Three in conjunction near the end of a word, may suggest a suffix, IOUS or EOUS.

There have been cryptograms in which six, and sometimes seven, letters seemed as a result of this process to be vowels. To determine the vowels with certainty, in such cases, is difficult; but it is well to remember that at least one of the five vowels (A, E, I, O, & U) must occur in every word, and in long words they must occur so as not to have more than three or four consonants come together. Few consonants occur either before or after three other consonants, although S may do so, as in the word KNIGHTS. As one of the supposed vowels may turn out to be a consonant, it may also be noted that TH and HT often occur.

A study of a number of cryptograms shows that the combinations found by applying this process usually include most of the vowels, although they may escape detection in the trying-out which follows. The solution of the cryptogram must depend, after all, upon the analytical method.

THE EXHAUSTIVE METHOD

This is modeled on that described by Delian in QUILLETS and THE SPHINX. To illustrate it we will take the cryptogram by B. Ver, published in The ORACLE, August, 1905. Counting the letters, we arrange a list as before but place beneath it the "Norm" given below. This is the one used by Delian and differs somewhat from the printer's table. It has this advantage: the first half is easily remembered.

```
11 9 8 7 6 5 - 4 - - - - - 2 - - - - 1 - -
 X N M W G B D H K O P J I R L S Y Z A E U
 e a s t o n h i d r u f l y c g p m v b k
```

We now assume this norm to be the key and at once apply the letters to the cipher, with the result shown below:

```
SPHINX, MPWHNDKGBO ZLONSGMX GXUB
puilae sutiahdonr mcrapose oekn
MXKGDNXR OPYNDGWR. BMZLXHR JMDWXNBW
sedohael rugehoty nsmceiy fshteant
YMXNH, BWXNGIOWAMXENXK JMDKPJW.
gseai nteaolrtvsebaed fshduft
```

On the whole this result does not look very encouraging, although we

get several combinations bearing some resemblance to English words. We have, however, "broken the ice," and have apparently hit upon some vowels, although our norm does not fit exactly as we might wish. We hardly expected that it would, knowing that the author of this cryptogram is not in the habit of using predominant letters with normal frequency. The norm does indicate, however, that the letter in the upper line represents the one below it or not far away in either direction.

Applying the norm in this way may increase the labor in cases where the analytical method must finally be used, but it serves several useful purposes. It saves dotting and marking the cryptogram, since the key-letter from the norm shows us at once to which class the letter belongs. Better still, some of the letters of the norm are sure to coincide with the correct key. We do not know which they are but they often group themselves in a way to suggest a word. Again, the norm will almost certainly place one or more of the vowels where a vowel belongs. The fact that it is not the correct vowel may be "the fly in the ointment" but by substitution we may see our way out.

In the example above, we have secured for eighth word FSHTEANT and for the eleventh, FSHDUFT, both having repeated letters and both beginning with the same three letters, evidently a common prefix. The last word especially attracts our attention and we wonder what would happen if it should end DUCT. In this event, it would begin with C, and CONDUCT is suggested. Applying to the eighth word the letters in common, we see that we must change the key of B as that cannot be N. We supply S, nearby in the norm, and get CONTRAST. Now supplying the known letters to the fifth word, we get ORD-NAR-, which we see is ORDINARY. The balance of the cryptogram is easily found.

Thus by chance, without analysis or collation, we have hit upon the key to at least four letters. These were grouped in such a way that the solution has been too easily obtained to really demonstrate more than the preliminaries of the exhaustive method. We must, therefore, try another example, and select one by Arty Ess in THE ORACLE, September, 1905, as follows.

STICKER PKMXYZOS, FOSE IAFETMZF HMEKBIE FIAAOZ, PZBIPK GOSOTEK JIMXEF, WOTZMSC XOFE WTSPMWIX GICTGBBF TAAZBTPK.

A count of the letters gives us the following table, to which we add the norm. In applying this to the norm we have put down letters of like frequency in the same order in which they appear in the cryptogram. This does not insure any especial result but is as good a rule as any.

8 - - 7 - 6 - - - 5 - - 4 3 - - 1 - - -
T I E O F S K M Z P A B X C G W R Y H J
e a s t o n h i d r u f l y c g p m v b w k

Applying the norm to the cryptogram, we get the following confusing jumble:

NEAYHSP RHILMDTN, OTNS AUOSEIDO VISHFAS OAUUTD, RDFARH CTNTESH BAILSO, GTEDINY LTOS GENRIGAL CAYACFFO EUUDFERH.

It is evident that the norm must be reconstructed by transposition of letters. We might be helped in this by applying some of the principles of the analytical method, to the extent, at least, of deciding upon several letters which represent vowels. The fourth, sixth and fourteenth words show that our norm classes as vowels at least two which must be consonants. The double and repeated letters in so many words are valuable clues in deciding which they are. Then the letter A, while used five times, is twice doubled, so it really is a third class word. If it is, the initial of the fourteenth (T) is a vowel; and in the sixth I and O are vowels for the same reason. By transposing nearby letters in the norm so that vowels fall under T, I and O, we would probably get a better fitting norm. We might

also, by trying different infrequent letters in place of G in the twelfth word and by substituting vowels, hit upon that word.

But our purpose now is to describe the exhaustive method which is employed when analysis fails. We will proceed, therefore, as though there were no clues, and will endeavor to show how, by perseverance, the norm may be applied in an experimental way until something tangible comes to the surface.

This is done by taking from the cryptogram a word containing repeated letters or else two words (usually short ones) which have the most letters in common. Beneath each letter is written a series selected from those nearby in the norm. Words are made by combining letters from each column. Vowels may be used more or less interchangably.

We will take the third and eleventh words—FOSE and XOFE. Under each F we place six or seven letters, selected by starting with the norm-letter under F and adding beneath it those which alternately precede and follow. We do the same with the other letters, passing over any which are the same as the cipher letter.

F	O	S	E
o	t	n	s
t	s	o	a
n	n	h	t
s	a	t	o
h	h	i	n
a	e	d	h
O	A	T	H
O	A	T	S
T	A	N	S
S	E	N	T

X	O	F	E
l	t	o	s
f	s	t	a
u	n	n	t
y	a	s	o
c	h	h	n
r	e	a	h
L	A	S	T
L	E	S	T
L	E	A	N
F	A	S	T
F	A	N	S
C	A	S	H
C	A	N	T
C	A	S	T
C	A	T	S
C	H	A	T
C	E	N	T
R	E	S	T
R	A	N	T
R	E	N	T

The words given at the bottom of the above list are made by selecting letters from each column. By trying the word OATS on XOFE we find it would make a word ending AOS, so that is ruled out. The two remaining words under FOSE are adaptable to the other word. We now test them on the eighth word, which is admirably suited to the purpose since it has three of these letters, one of them repeated. We soon discover that SENT will give us BENEATH, with the aid of adjacent letters in the norm. Placing the new found letters in the cryptogram, the thirteenth word then suggests BUGABOOS, and we soon find the other words to complete the solution.

Usually the exhaustive method gives a longer list of words than is found above, for it must be borne in mind that where a vowel occurs any one of the others may be substituted. Many cryptograms have U as the most frequently used vowel. As the norm places U near the middle, it would not get into the reckoning except through substitution. It is therefore evident that this method may prove a very tedious procedure.

In the respect in which it differs from the other, it is empiric rather

than scientific. It is of little avail unless reinforced by analysis and collation and is given here, as has been said, to be used only as a last resort when all clues fail. But other methods should not fail, if the principles of the analytical method are mastered. The student is recommended to adopt and follow a systematic plan and not to depend upon the chance of finding some "catch word" or ordinary key word in the cipher. Such haphazard methods too often fail to bring the answer; and the pseudo-solver, who depends upon them alone, fails to get the real mental benefit and training which cryptographical solutions may afford.

CRYPTOGRAMMATIC ODDITIES

Many of these have appeared. Among them may be mentioned cryptograms with very few vowels; some without the letter E; alliterative cryptograms; and one by B. Ver in THE KEY, February, 1891, beginning with a word of one letter, each succeeding word being increased in length in arithmetical progression. The Waverly Magazine had a story of a cryptogram capable of more than one correct solution.

Another ingenious specimen was that of Skeeziks in "The Civil Solvers' Examination," which appeared in THE ORACLE, January 1896, being composed of dictionary words only, as follows:

"Joy quit! Sale dive! Sot kegs, sir pace republics, minx hummels, waiver move supe direr rare, is doze pule cloy raves, mice heels, rudder coffer classes."

Answer: Big hoax! Sure fake! Six Jews, sad mute democrats, lazy pollers, quaked like some faded dude, as five more trig dukes, late peers, doffed tinned trusses.

In the MYSTIC TREE, May, 1898, appeared the following, by B. Ver:

"Uhlans, whusky-thwackt, chase chlamyphorus, mhorr, kholah, khur, phyce; shot chough, whynyard, thrush, whydah, chab; then cheat ihi, chub."

The above looks like a cryptogram but is really the answer and was composed by the veteran—in probably a satirical mood—to show what outlandish words may be found in a dictionary of the English language. Its other peculiarities are that the letter *h* is the second of every word and the letter *i* is only found in one word.

Another oddity is that given below, wherein all the letters of the alphabet are used in a sentence of but twenty-six letters. That it was not published with any idea of its being solved, is evidenced by the fact that it was deemed necessary to preface it with a jingle of some twenty lines (another unusual procedure in the publication of a cryptogram). Only enough is quoted here to give the clue to the puzzle.

PANGRAMMATIC CRYPTOGRAM

A spick and span man was old Jack Quiddity,
A punctilious pattern of prim placidity.
From the tip of his tile to the burnished lucidity
Of his snug-fitting shoes, beamed an air of solidity.

* * * * * * * * *

But one thing there was that jarred this stolidity
And wrought up his feelings with lightning rapidity—

* * * * * * * * *

ABCDEF GHIJKL MNOPQ RST'U VWXY Z.
Mystic Tree, May, 1891. PHIL DOWN

Answer: Frowzy things plumb vex'd Jack Q.

Puzzles In Verse

Examples of the various verse puzzles, arranged alphabetically, the solutions to which are given on pages 102 and 103. A concise description of each variety will be found in the Glossary.

I. ACROSTIC, HIDDEN

O! pleasant pastime, let me sing thy praise,
While yet the strings of my struck lyre are quivering;
Let me expel those midnight thoughts, that shivering,
Seem like the ghosts of dead remembered days.
Care takes its flight, when Music tunes her lays,
Shaded beneath her pinion broad, 'tis hovering,
For Music little knows the blot she's covering.
Thy worth I know, and all thy mystic ways,
Replete with pleasure for the favored few;
An unsearched field where masked enjoyment dwells,
Hazy with fog and dampened with dew.
My zeal explores and from thy inmost cells
It leads thy blushing secrets into view,
Whence thou must vanish, when thy name it tells.

PERCY VERE.

Young Men of America, Dec. 1877.

II. ACROSTIC, HIDDEN TRIPLE

He squanders recklessly his cash
In cultivating a mustache;
A shameless fop is Mr. Dude,
Vain, shallow, fond of being viewed.
'Tis true that he is quite a swell—
A smile he has for every belle;
What time he has to spare from dress
Is taken up with foolishness—
A witless youth, whose feeble brain
Incites him oft to chew his cane.
Leave dudes alone, nor ape their ways,
Male readers of *Golden Days*.

Golden Days, October 10, 1885. MRS. HARRIS.

III. ACROSTICAL ENIGMA

ONE canters o'er the prairie, well supplied,
With bottle full of whiskey on one side,
While on the other rides the cowboy's bride.
Two knew by late developments, that she,
Cleared from obscurity, would famous be.
THREE lately met his sweetheart on the street;
Though closely veiled, he recognized her feet.
FOUR, she owes much, far more than she can pay,
Yet, unemployed, she fools the time away.
FIVE knew I timidly refused to skate;
The thinness of the ice I feared of late.
SIX only tries a living to secure;
His lavish dispensations made him poor.
SEVEN diligently tends his many beehives;
Being so active, is it strange that he thrives?

Let posers be TOTAL to Thedom, and try
With pride to devote all their minds can supply.
When all join to nourish with fostering care
Then Thedom will flourish with foliage fair.

Weekly Wisconsin, Nov. 17, 1888. MAUDE.

IV. ACROSTICAL ENIGMA, DOUBLE

FIRST SECOND rummaging his wrecks with care
Perceives "Mycteria" will complete a square;
THIRD FOURTH siskin, whose songs so sweetly chime,
"Bright spots in deserts" of poor tyro rhyme;
FIFTH SIXTH ailed much to build on *Beattie*,
And finds "Wisconsin town" fits to a T;
SEVENTH EIGHTH lops off his doctor in a rage,
Well knowing "hard grass" will no pains assuage;
NINTH TENTH pedestrian on a country road,
"Looked" 'neath each maiden's hood as on he strode;
ELEVENTH TWELFTH mingling with our brave "Krewe,"
Finds many "a lovely" girl a *bas bleu;*
But if he solving tries, full soon he'll see
Who answers TOTAL's cons must clever be!
Full often have his rhymes "completes" o'erthrown,
And every solver will his genius own!

KOSCIUSKO MCGINTY.

Newark Call, April 7, 1889.

V. ACROSTICAL ENIGMA, DOUBLE SOLUTION.

FIRST a little while pray tarry,
Finding here a creature wary.

Two one finds convenient, very;
'Tis hard and very necessary.

THREE deals largely with the youth,
'Tis so fairy like, forsooth.

FOUR at church doors, windows, too,
Fastening both without ado.

FIVE here stands before your eyes,
And indicates a glad (?) surprise.

SIXTH a length, I'll interpose,
It holds both good and bad, who knows?

SEVEN rest is here, no doubt,
And they are pulled with lusty shout.

In WHOLE you may true cities see,
Where letters are delivered free.

Weekly Wisconsin, March 2, 1889. MACK.

VI. ACROSTICAL ENIGMA, SYLLABIC

ONE net I choose to land what I have caught;
An active trout that for an hour has fought,
Two, oldevant misogynist, now strays
About of dewy nights to sing her praise.
THREE bed I entered and ten hours I slept,
Compliant with my Medics's precept.
FOUR ularburongs, which the charmer shakes,
Shaped like a pipe or reed, are harmless snakes.

The fortune teller, when she doffs her gloves,
Sees an engagement ring;
And so he shrewdly tells her that she loves—
That love will marriage bring.

JUNKER VOLAND.

Chicago *Inter Ocean*, Mar. 2, 1897.

VII ACROSTIC, PECULIAR

Perhaps the solvers are inclined to hiss,
Curling their nose up at a con like this.
Like some much abler posers I would try
A rare, uncommon puzzle to supply.
A curious acrostic here you see
Rough hewn and inartistic tho' it be;
Still it is well to have it understood,
I could not make it plainer, if I would.

Weekly Wisconsin, Sept. 29, 1888. MAUDE.

VIII. ALPHAGRAM

He left his home in the early morn
As the sun rose over the hill,
And the heart of youth was light forsooth
And in touch with an iron will.
And he recked it not in the dawn of life
That the paths of earth are drear,
And he smiled as he saw that the mother's kiss
Was saddened with a tear.

And the sun rose high in the azure sky,
And the clouds of morn were small;
But the youth soon learned that the goal he yearned
Was obscured by the shadow's ALL:
And his heart it was not as strong as when
There were ties of home to cheer
And he mused o'er the thought that the mother's kiss
Was saddened with a tear.

And the sun caressed the defiant west,
But its light was lost in gloom;
And troubles came instead of fame,
And Hope fell prey to the Tomb,
And the heart grew weak as the day grew old,
And the distant home grew dear;
And he sighed as he thought that the mother's kiss
Was saddened with a tear.

Then drain your glass to the weary one
Whose guide was a fateful star;
And our toast shall be that he soon may see
The mother's home afar.
May the grewsome fears of her lonely years
Disperse as she greets her boy;
May her heart grow light at the NEXT of Night,
And her tears be tears of joy!

R. O. CHESTER.

Hermit and Crypt, Jan., 1899.

IX. AMPUTATION

WHOLE

The famous sleuth in novels prized
Is not infrequently "disguised."

WHOLE BEHEADED

For tales like these lack interest
If hero's plans be "manifest."

BEHEADED TWICE

Perchance, with his acumen keen
A clue is found in "forest green."

WHOLE CURTAILED

By strategy he makes them yield—
These villains who their friends would "shield."

CURTAILED TWICE

He finds, when he has nabbed the crook,
The stolen wealth in "sheltered nook."

BEHEADED AND CURTAILED

Ten years at toil the thief must spend,
And thus the tale is "at an end."

R. O. CHESTER.

Ardmore Puzzler, Feb. 17, 1900.

X. ALTERNADE

(Drop-letter charade.)

Ancient adversary,
SECOND FIRST, in fact,
Taking me unwary,
TOTAL me in sport.

Chicago *Inter-Ocean*, Dec. 27, 1898. DELIAN.

XI. ANACROSTIC

Of knowledge which you seek with zest,
I lead to that which is the best.
See me in everything you say,
No less in objects far away;
Or you may call me just an act,
The noting of some kind of fact—
A thing that is by science seen,
View by the stars, or view terrene.
E'en I may sometimes "comment" mean.
"Remark" I am defined and "note,"
By lexicons from which I quote.

NELSONIAN.

Chicago *Inter-Ocean*, Feb. 20, 1894.

XII. APHÆRESIS

Seaward stretches silver shallows and a slant of shining sand,
Fringed this side with slime-green sedges, rank and coarse, and withered vetches;
Farther is a line of whiteness, where a wave-washed, pebbled strand
Seaward stretches.

Slowly-moving lighters lumber in the wave, while swift-sailed ketches,
Dipping daintily the billows, foam encrusted, dark expand
Silhouettes of mast and cordage; scene the crimson sunset etches.

Shrills his screaming o'er the waters,—lifting spray tipped pinions grand,—
Rises SECOND from the spoon-drift, sea, ALL land and dim cloud sketches,
Circles o'er the headland slowly, shrieks to LAST a challenge, and
Seaward stretches.

The Key, July, 1891. DOROTHY DOOLITTLE.

XIII. APHÆRESIS

A landlord grey his barmaid wooed,
And she was buxom, grisly he!
And O, the ale that greybeard brewed,
The rich brown ale was honey-sweet
As large, lush pears. The busy street
Was leagues away and happily,
Else had some less ill-favored swain
Made love a jest between those twain,
And claimed the sunny smiles that he
Would have drank with his ale COMPLETE,
His own and loved the maid discreet.
Discreet, yet nothing of the prude.
Scarce suitors were where happily
A landlord grey his barmaid wooed.

The greybeard and the Gretchen wed
When all outdoors was clad in white.
Within the firelight danced in red,
And NEXT from nearby coppice cut
Was everywhere. The inn was shut
To uninvited guests that night.
Sped round the board the tankard old
And stout blue mugs. Good tales were told.
The bride—the wench was frocked in white—
A ballad sung about the butt—
You know the tale, so here's a nut
To crack. Tom, tapster, people said
Went seeking a new place the night
The greybeard and the Gretchen wed.

The Study, May 1, 1891. BARNYARD.

XIV. APHÆRESIS

(Pantoum)

Here in the quiet, while evening advances,
Here while the shadows creep over the lea,
In the still hour of love and romances,
I am, beloved one, dreaming of thee.

Here while the shadows creep over the lea,
Plunged in a WHOLE, FINAL sad, yet delighting.
I am, beloved one, dreaming of thee,
With the soft accents of mem'ry inviting?

Plunged in a WHOLE, FINAL sad, yet delighting,
I can recall SECOND vision of old,
With the soft accents of mem'ry inviting,
With a vast longing forever untold.

I can recall SECOND vision of old,
They are remembered but only too plainly,
With a vast longing forever untold,
All my heart's love I must cherish but vainly,

They are remembered but only too plainly,
Yet, if I might, would I banish my dreams?
All my heart's love I must cherish but vainly,
How can I turn to the present's fair themes?

Yet, if I might, would I banish my dreams,
Here in the quiet, while the evening advances?
How can I turn to the present's fair themes
In the still hour of love and romances?

Jewish Tidings, April 27, 1888. MARMION.

XV. BALTIMORE TRANSDELETION

He's a funny little fellow,
In his suit of brown and yellow,
And with cap that's really taller than himself;
In the quarries you are nigh him,
But 'twill take sharp eyes to spy him,
For COMPLETE is such a cautious little elf.

You may think you have him spotted,
In that mass of roots, half-rotted,
But upon investigation he is TWO;
Then you poke and peer with vigor,
Feeling eyes and heart grow bigger,
Lest his absence prove a ONE of danger due.

But these little chaps are wary,
And of human beings chary,
So they hide themselves deep down beneath the ground;
And to tell the truth about it,
There's no reason we should doubt it,
But not one of them has ever yet been found.

Ardmore Puzzler, April 15, 1905. COMRADE.

XVI. BEHEADMENT

(Rondeau)

A little dear you'll surely say
My sweetheart is: she's bright and gay;
She's fair—so everyone agrees,
She's got a dainty ALL to squeeze;—
She has a most attractive way.

But when I come her bills to pay—
As in the coming years I may,—
I'll find without a doubt that she's
A little dear!

At certain times she's wont to play
With my affections: when I pray
Her ladyship to tell me, please,
If she does love me, she will tease,
LAST with a laugh, will only say,
"A little, dear!"

Milwaukee *Sentinel*, April 28, 1887. OCTAVO.

XVII. BEHEADMENT

(Rondel)

Never a day but some breast is aching;
Love is a captive illy confined;
Studied composure LASTS peace of mind,
And cannot hide that a heart is breaking.
Dan Cupid's face there is no mistaking,
He shows himself whorever enshrined;
Never a day but some breast is aching;
Love is a captive illy confined!

You can't put him in a young wife's baking,
When house-wifely WHOLE is left behind.
Although the little fellow is blind
He sees the havoc dyspepsia's making;
Never a day but some breast is aching;
Love is a captive illy confined.

KOSCIUSKO MCGINTY.

National Tribune, Dec. 31, 1891.

XVIII. BEHEADMENT

It is not that my darling's eyes of blue
Peep shyly from beneath their silken lashes,
With softest glance that thrills my being through
Till love's sweet tempest madly through me dashes;
It is not that ofttimes I may detect
The roguish glance of mischief from them dart.
Ah, no! 'tis that those lovely eyes reflect
My darling's constant, tender, loving heart.

I've seen them brighten with excitement's glow
Oft seen them sparkle too with youthful gladness.
I've seen them PRIMAL with the tears of woe
As she would FINAL to some tale of sadness;
Yet whether they with joy and rapture gleam,
Or sympathy sad tear drops from them start,
To me those lovely eyes can only seem
The mirrors of a constant, loving heart.

Portland *Oregonian*, May 17, 1891. NESTOR.

XIX. BLANKS, decapitated

The fisherman with nets and——,
And some with jointed rods and——,
Will have some sport in catching——.

With rapid strokes a farmer——
A young pine stripped of bark and——,
To form a gutter for farm——.

The sparrow through the snow-storm——,
And unprotected country——,
To shelter seek beneath the——.

The good-wife takes her trusty——,
And clips, despite the "No!" she——,
Her lad's hair close behind his——.

Before the glass, upon a——,
This lad looks at his jagged——,
While muttered murmurs fill the——.

His sister comes intent to——
The sulks away or e'er they——,
His neck encircles with her——.

Milwaukee *Sentinel*, Feb. 17, 1887. MAUDE.

XX. CENTRAL CHANGE

(Villanelle)

The best of pies is the pumpkin pie;
When autumn leaves are fluttering down,
We hail its coming with joyful cry.

Though some for lemon or mince may sigh,
And others on all but the apple frown,
The best of pies is the pumpkin pie.

Like a dream of the days that are long gone by,
Like a breath of the country air in town,
We hail its coming with joyful cry.

With each component in full supply,
Only superlatives fit that noun;
The best of pies is the pumpkin pie.

A dish whose glory can never die,
A peerless dessert our meals to crown,
We hail its coming with joyful cry,

It charms the ONE TWO through both mouth and eye,
When baked to a rich yet delicate brown.
The best of pies is the pumpkin pie.
We hail its coming with joyful cry.

SWAMP ANGEL.

Chicago *Inter-Ocean*, Nov. 5, 1901.

XXI. CHARACTERISTIC INITIALS

Artistic Prima-donna

A single note,
From her trained throat,
Would buy a winter overcoat!

SAM WELLER.

XXII. CHARACTERISTIC INITIALS

Justly Honored Poet

Though late, thy just reward hath come at last
And now in death's sweet slumber thou dost lie,
Unheeding all the dark and bitter past,
In thine own land, beneath thy native sky.
O, bard that swept the sweetest, tenderest chord,
In all the gamut of life's changeful song,
And thy sad soul in melody out-poured,
In one wild burst of longing, deep and strong,
What holy memories cluster 'round thy theme,
Affections, hopes, and loves as dear as life
The touch of clinging hands, the tender beam
Of eyes that are with fervent feeling rife.
O, would that we could offer unto thee
Some word of praise; some tribute to thee bear
To fitly tell the joy that e'er shall be
Within our souls, wrought by thy sweet song there!
In vain, the voice of man is all too weak,
To yield unto thy name its meed of praise:
The triumph tone of fame alone can speak
The power and beauty of thy lay of lays!

Modern Sphinx, August, 1883. WILL.

XXIII. CHARACTERISTIC INITIALS

a. Bold Thief, by AMERICAN BOY.
b. Eminent American Poet, by BENNY FISHEL.
c. Philanthropically Charitable, by BYRNEHC.
d. Mighty Artist, by CALTROP.
e. Patriotic Hero, by C. T. HAT.
f. Plucky Rider, by DICK ENS.
g. Perished By Sinking, by FATINITZA.
h. American Wag, by I. GUESS.
i. Abandoned Sailor, by LIVE OAK.
j. Toiling At Electricity, by MARK TAPLEY.
k. Seeks Balloting Ambition, by MAZIE LANE.
l. Heretic Sceptic, by NUTMEG.
m. Learned High Chinaman, by OLIVUS READ.
n. Gunpowder Fanatic, " " "
o. Intelligent Pianist, " " "
p. Work Used Daily, by RIALTO.
q. Much Travesty, by TOWHEAD.
r. War Tried Soldier, by UNCLE SAM.
s. White Peacemaker, by WILD ROSE.
t. Intrepidity Personified, by WILD ROSE.
u. He Wrote Lyrics, by WILL.

XXIV. CHARADE

Would you like to go traveling, my young Bright-eyes,
To the wonderful land of the caramel tree?
Yes, the caramel tree, though you show your surprise,
And admit that is something you never did see;
But you'd like to, of course? Then come climb up my knee,
Lay your head on my breast, and give to me your hand;
Are you ready? You are; then away will go we,
Singing hey for a trip to the Rockaby Land!

O, the sights of that land you could never surmise,
But they'll make your heart dance in the greatest of glee;
For the caramel tree reaches high in the skies,
But it rains its fruit down, which is nice, you'll agree;
And the best of it is you can gather it free,
Being FINE to the spot by a kind PRIMAL band.
And although THE COMPLETE you will go joyously,
Singing hey for a trip to the Rockaby Land!

And the kitty-cats there are so awfully wise
That they never will scratch, and will not from you flee,
And they seem very pleased, and their backs do not rise
When the fat little bow-wows give chase playfully;
And I'm sure, very sure, Mother Goose there will be
With Tom Tucker, Bo-Peep, young Jack Horner, and
The rest of her pets, who will dance merrily,
Singing hey for a trip to the Rockaby Land!

ENVOY

Why, Brighteyes, you're asleep! So I kneel prayerfully,
And beseech the good Lord by you ever to stand,
And keep you as pure as when traveling with me,
Singing hey for a trip to the Rockaby Land!

National Tribune, Oct. 26, 1893. GUIDON.

XXV. CHARADE

(Ballade a la double refrain)

'Tis a flicker of shade on the sheen of the stream
Flecking the WHOLE in a purpling maze—
'Tis a quiet pool where silver fins gleam
These glowing noons of the August days!
'Tis the scarlet of fields where the poppies blaze
And the scarlet of wings from the redstart's flight,
But a magical change the sunset betrays—
These evening hours of the August night.

'Tis a transport of idling--a sweet midday dream—
Real cares of life seem a shadowy haze,
For we care not a FINAL for project or scheme,
These glowing noons of the August days!
The faint night-lamps glimmer, the nightingale sways
With a trilling of notes from the beech tree's height;
The rapture of Summer's contained in his lay
These evening hours of the August night.

Where the shining sands meet the FIRST is a seam
Sown by a thousand of white froth fays,
And a plunge to their home is a boon extreme
These glowing noons of the August days!
More beautiful far does it seem to the gaze
When the waste of waters is white with the light
That the slender Midsummer crescent displays
These evening hours of the August night.

L'ENVOI

Midsummer Prince! I sing thy praise
These glowing noons of the August days!
No worthier theme could I indite
These evening hours of the August night.

DOROTHY DOOLITTLE.

Mysteriarchy, Aug. 29, 1889.

XXVI. CHARADE

(Portrait of a Poet)

Oh, I have TWO on TWO of books
And some are bound in green and gold;
They crowd my study's dimmest nooks,
And often tryst with them I hold.

Ah! here is one that's old and worn,
But I care not one FIRST for that;
These faded leaves were thumbed and torn
In many a confidential chat.

The poet WHOLE has often sung
For me when life was dull and sad;
His notes have through the silence rung
And made my inmost being glad.

Weekly Wisconsin, Oct. 22, 1887. LEW WARD.

XXVII. CHARADE

Oh! A host that may boast that the travelers,
Who have been at his inn, are no cavilers,
Is the rare old COMPLETE who doth never entreat
A new guest, or request of the best, a returning;
E'er quiet—no riot disturbs their sojourning.
Care cumbers their slumbers there nevermore,—
They've release and surcease there evermore,
Are peaceful and easeful there evermore

He welcomes them all, or the great or the small,
Whether pages or sages or artisans,
Whether fighters or writers or partisans;
He cares for their airs and affairs not a tittle,
Tneir passions, their fashions,—their faults or their mendings;
For their aims or their names or their fames, cares he little—
Or their learnings, their yearnings, their earnings or spendings.

He cares not for PRIME, nor trifles his time
In bowing or mowing to womankind;
For, to his door, comes all humankind.
No matter what patter they make of their SECOND
The earl than the churl is no loftier reckoned.
No favor to sinister knave or to minister,
To savage or civil, or ravager evil,
To science or burning defiance of learning,
To the ruler or serving, the fool or deserving,
Does he show as they go to their low beds, and humble—
Each can claim but the same as his fellow, nor grumble;
Not a word's ever heard of complaint or displeasure
From a guest who doth rest in this inn at his leisure.

Thedom, April 10, 1890. DICK C.

XXVIII. CHARADE

Wild wayside roses! Inns of journeying bees,
That grow aweary in their wanderings,
Or butterflies with gold dust on their wings,
That rest from voyaging on the idle breeze.
From where his TWO is hidden in the trees,
Thy praise all day the TOTAL robin sings;
More sweet than ever in the courts of kings
Piped royal minstrels, emulous to please.

And whether Gypsy June tents in our fields,
Or with abashed mien comes down these streets,
Still as I see how fair in sun or rain
Your bloom in well-known spots its treasure yields,
Day after day, a voice in me entreats
That through ONED fields I go to you again.

The Eurekan, March, 1894. ERNEST.

XXIX. CHARADE

When Autumn's gorgeous livery
Her sad-eyed presence most becomes,
Name me a flower more fair to see
Than white chrysanthemums.

The wreck and ruin of the year,
The garden's pleasure jaunt that sums,
Lie all around—the season's bier—
But not chrysanthemums.

'Mid hectic leaves and broken stems,
And winds low—muffled as a drum's,
They shine like Autumn's diadems—
Sweet white chrysanthemums.

They blow not only at the door
Of rich men, but the dirty slums
Of crowded cities garner o'er—
Sweet white chrysanthemums.

By dahlias flanked and asters white,
The purpled humming-bee oft comes
To prod its pearly depths so bright—
Sweet white chrysanthemums.

And in the TOTALS quiet gloom
When to its power the soul succumbs,
The sweetest things that deck the tomb
Are white chrysanthemums,

Their banners wave at every LAST
I take and every FIRST becomes
More fit the home of spirits passed—
O, sweet chrysanthemums!

GIL BLAS.

Baltimore *Sunday News*, Nov. 18, 1883.

XXX. CHARADE

(Rondeau)

A simple air, you say she played,
Which countryward your thoughts conveyed.
Ah, mystic friend, were you aware
She laid for you an artful snare?
She played to ONE, the saucy jade.

Elsewise, had not this TOTAL maid
Two piece more difficult essayed?
But, no! she played with skilful care
A *simple* air.

She saw you loved the forest's shade;
Had heard the compliments you paid
To country life; and wished to share
The comforts of a dwelling there.
And so she summoned to her aid
A simple air.

Puzzlecraft, June, 1890. WILL O' THE WISP.

XXXI. CHARADE

(Ballade)

"The pipes you have worshiped must go;"
So Margery cruelly said,
Submerging my spirit in woe,
With a toss of her ringleted head.
Nicotia, my heart sorely bled,
For love of the weed never cloys,
Without it I were as well dead—
Adieu to a bachelor's joys!

I who cherish the sparkle and glow
Of the ENTIRE's bacchanal red,
Its beauties must nevermore know.
An end to the nocturnal spread
While innocent maids are abed.
Her wishes have proven decoys
From the lures of the life I have led.
Adieu to a bachelor's joys!

To-night till the final cock-crow
I'll cling to the old life's last shred;
Red FIRST from the FINAL shall flow,
And the olden-time pace be re-sped.
Camaraderie soon shall have fled,
For dawn dissipation destroys,
And the sky groweth light overhead!
Adieu to a bachelor's joys!

ENVOY

Aurora, thy advent I dread,
'Twill be my last night with the boys;
To-morrow at noon-tide I wed—
Adieu to a bachelor's joys!

National Tribune, Oct. 4, 1894. NYPHO.

XXXII. CHARADE

(Rondeau)

The plumber preys upon the frugal man
Who tries to save whatever cash he can,
  Who FIRST his LAST with paper dollars filled
  That were, perchance, to him by father willed,
And hid away on ancient miser's plan.

Sometimes the plumber's clerk, a mortal wan,
Mistakes does make in charging, and the clan
  Of clients, glad at being lightly billed,
    The plumber praise.

The plumber bold, since first his trade began,
Has winced beneath the witty writer's ban;
  Yet he's no pagan, nor at all ill-willed,
  And you will find that like an adept skilled,
On Sunday, on the TOTAL, spick and span,
    The plumber prays.

Thedom, Oct. 1, 1894. ARTY FISHEL.

XXXIII. CHARADE

Just a pretty, polished table
  Stands 'twixt her and me.
FOUR its top the dainty china
  Flaunts its frailty.
Lovely, artless little maiden
  Is my vis-a-vis,
For I'm making ONE to Jessie
  While she's making tea.

Underneath the SECOND brightly
  Glows a tiny flame.
In my heart the spark of ONE is
  Burning much the same.
Piquant, charming little hostess,
  Little guesses she
That it is an ALL she's making
  While she's brewing tea.

Jessie quaintly asks "How many?"—
  Lifts a sugar block,
While THREE sit in witless silence
  Like some silly stock,
Wishing for the nerve to tell her
  That her kiss would be
All the sweetness that is needed
  In a cup of tea.

Ardmore Puzzler, June 1, 1903. ARTY ESS.

XXXIV. CHARADE

Yes, the world, the flesh, the devil,
  I have quite forsaken all;
Absent from each rout and revel,
  From each smoker, stag and ball;
No more supper-and-swelled-head time,
  Quadragesima's intent;
Ten o'clock is now my bedtime,
  I am keeping Lent.

Cronies of the TOTAL season
  Wonder what can have occurred,
Wonder what can be the reason
  I pass bottle FIRST and bird;
Vow that an attempt to sell them
  Is too plainly evident,
When I efforts make to tell them
  I am keeping Lent.

Doubtless, they would marvel greatly,
  Did it come to their research,
That their quondam friend has lately
  FINAL frequently to church,
Ah, the calm joy that comes o'er me
  In that hour at service spent!
Ethel sits two pews before me;
  I am keeping Lent.

KOSCIUSKO MCGINTY.

The Oracle, March 15, 1896.

XXXV. CHARADE

(Lay of the Indolent)

O, dolce far niente,
  Without a thing to do!
    Within the shallop Leisure
    To skim the sea of Pleasure
And with enchantment plenty,
  The sweetest life are you;
O, dolce far niente,
  Without a thing to do!

In Indolence's castle
  Which idle Thomson sung,
    I'll through the FIRST but SECOND
    And by its lord be reckoned
A most devoted vassal
  Those idle scenes among;
In Indolence's castle
  Which idle Thomson sung.

There I'll not heed the hours,
  That follow one by one;
    But each may follow after
    While I in WHOLES or laughter
E'er couched amid the flowers
  Beneath a tropic sun,
Will never heed the hours
  That follow one by one.

NIC. O'DEMUS.

San Francisco *Examiner*, Feb. 16, 1882.

XXXVI. CHARADE

I was whirled away to an ancient day
By the alchemy of a dream,
And I sped in a flight as fast as light
Till I stood in the glorious beam
Of genius grand in the Grecian land
Two thousand years ago,
When the marble spoke 'neath the sculptor's stroke
And art and nature so
Were molded and weighed in harmony's shade
That they moved as a unity
In the golden clime of the Greek sublime
By the blue Ægean sea

I saw arise to the azure skies
Temples and pillars white,
And mountains untrod shot up to God
Through the soft and summery night,
And the half-moon high in the purple sky,
Sailing slow through the fragrant air,
Seemed to sink and float like a TOTAL boat,
Bearing an angel fair;
And my pulse beat on in unison
With this scene of witchery
In the golden clime of the Greek sublime
By the blue Ægean sea.

And there sat by a torch on the sea-lapped porch
Of the palace of a king,
A poet who read from the Iliad
And the old Greek's eloquent ring
On my hearing stole like an organ roll
In some cathedral vast,
And I saw again the Trojan plain
And the hosts in battle massed,
The dust and the rout and the chariot
And the ONES of bravery
In the golden clime of the Greek sublime
By the blue Ægean sea.

And I courted there a maid as fair
As a virgin of Vesta's fane,
And the light in TWO eyes was the color that dyes
The violet's velvet vein;
She was graceful and tall and as beautiful
As the creamy cyclamen,
And the golden coil of her hair was a foil
For her warm and satiny skin,
And with passionate bliss she leant to my kiss,
As pale as a fleur-de-lis,
In the golden clime of the Greek sublime
By the blue Ægean sea.

The Study, May 1, 1894. SALVIAC.

XXXVII. CHARADE

Two beautiful roses were given to me.
One came from the distant hills;
Sweet is the FIRST from its petals soft—
The room with its incense fills.

The other one bloomed in hothouse air,
And though perfect its petals seem,
'Tis LAST than a rose to me for I feel
'Tis only a beautiful dream;
An empty casket, COMPLETE and fair—
The soul of the flower was never there!

WALDEMAR.

Central New Jersey Times, April 9, 1890.

XXXVIII. CHARADE

Winds that blow lusty and waves that roll high,
Spoon drift that scuds where the TOTALS are spuming,
Ripple and ocean-wave, sea-gulls that fly
And billows that foam where the breakers are booming,
Sing me a song that is blithesome and blooming,
Sing of the race when, like eagle from eerie,
Through mist-wreath and storm-cloud all gallantly looming,
Victorious Vigilant vanquished Valkyrie.

Over the ocean our yachts to defy
Came the Valkyrie her victories pluming;
Lovely and fair as the stars of the sky
She sailed where the storm-waves were wild and enwombing;
Sailed to her fate, for, like maid unassuming
And modest, was waiting our darling and dearie,
And, when the bright day died away in the glooming,
Victorious Vigilant vanquished Valkyrie.

Long miles behind did the black cutter lie,
Darkling despair all her bright hopes entombing,
Long miles ahead amid cannons and cry
Sped the PRIME sloop like a steed bright with grooming;
In vain was Valkyrie's deft fiddling and brooming,
She struggled 'gainst fate with sad heart all a-weary,
For where high-tossed FINALS her triumph was dooming,
Victorious Vigilant vanquished Valkyrie.

L'ENVOIE

Prince, all in vain is your fretting and fuming;
Look at us. See! we are blithesome and cheery;
We honor the day when, 'midst wild billows combing,
Victorious Vigilant vanquished Valkyrie!

National Tribune, Feb. 22, 1894. HESPERUS.

XXXIX. CHARADE

She trips to me across the grass, my little lass, my little lass,
The birds call to her as they pass, the daisies kiss her feet, O,
The golden king-cups nod and sway along her way, along her way,
As if they, too, this happy day, the dainty maid would greet, O.

And listen! With a liquid gush a missel-thrush, a lover thrush,
Pours out across the ev'ning hush a welcome from the wheat, O,
Till all the green field seems astir with love of her, with love of her,
And ev'ry feathered chorister is caroling my sweet, O.

She droops her eyes as she draws near, but ah, my dear! and ah, my dear!
Your roses PRIME the FINE you fear your ALL eyes to repeat, O;
And I—I stand beside the stile, and wait the while and watch the while,
'Till I shall catch your sunny smile and heart to heart shall beat, O.

National Tribune, Nov. 15, 1884. GUIDON.

XL. CHARADE

(Rondel)

June comes back to her fair rose-garden,—
Month the sweetest of all the year;
Month to lovers and maiden dear,—
And love COMPLETE her, like "Dollie Varden."
Summer awaits her, and like a warden
Opens the gates, and without a fear,
June comes back to her fair rose-garden—
Month the sweetest of all the year.

Winter SECOND the heart to harden,
But the soul awakes FIRST her presence near;
And bringing a balm for every tear,
For all moroseness a gracious pardon,
June comes back to her fair rose-garden—
Month the sweetest of all the year.

ANISE LANG.

Philadelphia *Press*, June 3, 1885.

XLI. CHARADE

(A Ballade of June)

When January beats and blows,
By high-heaped grates do we consort.
In February's FIRST of snows
We find a source of merry sport.
March is that month of bad report,
Keen swords of air to parry in;
Wild April days to hope exhort;
But June's the month to marry in.

In May down fragrant garden rows
Admiring friends do we escort.
July! ah! that's the month to close
Your desk and seek a shore resort.
The blaze of August we may thwart
If shady groves we tarry in;
September finds us strong and swart;
But June's the month to marry in.

With colors high, October goes,
Untaken still our greenwood fort;
But when November COMPLETE shows
We shed a tear for Autumn's mort.
December is a jollier sort—
The stout yule log we carry in,
And children's ships come into port;
But June's the month to marry in.

L'ENVOI

Girls, other months will do to court
Your Larry LAST your Harry in;
But be his wooing long or short—
Why, June's the month to marry in.

Eastern Enigma, June, 1902. BARNYARD.

XLII. CHARADE

The FIRST can never be first
But follows the first you will find;
The SECOND to lose is the worst
Misfortune that comes to mankind.
And now if the WHOLE of this puzzle you'd know,
Just read the few lines that are printed below,
And when to the end of the rhymes you have passed,
Pray don't wait a FIRST, but read it at LAST.

Uncanny gifts to mortals given
By spirits of the night,
When tempests wail and earth is riven
By evil demons' might,
The dread possessor of thy powers,
At gruesome, dark, unholy hours,
Opes wide the Future's closed gate,
And reads as writ on fiery scrolls
The destinies of human souls,
Engrossed upon the Book of Fate;—

Or from the Tomb at will can call
The sheeted spectres of the dead,
Grim shapes that e'en the brave appal,
And fill their trembling frames with dread,
As pale they stand, with fear aghast
Until this awful vision's past.

TOM ASCAT.

Philadelphia *Sat. Evening Post*, June 28, 1879.

XLIII. CHARADE

Many maidens might
  Cause our hearts to quake
With their glances bright,
  But I e'er bespake
  Praises for the sake
Of the maiden spry,
  Who knows how to bake
    Pie!

Make it so a bite
  Don't one's PRIMAL break;
Upper crust as light
  As a snowy flake;
  Under crust opaque
As a campaign lie,—
  That is how to make
    Pie!

What a TOTAL sight!
  Sugar o'er it shake,
Quite an appetite
  In me 'twill awake
  FINAL take to cake,
(So, at times do I,)
  But I'll ne'er forsake
    Pie!

L'ENVOI

Friend of stomach-ache,
  Proudly I defy
All thy hosts, and take
    Pie!

Lakeshore Poser, December, 1887. BOLIS.

XLIV. CHARADE

(Chant-Royal)

I

The night falls over hill and dell;
  The river's banks are rimmed with reeds
Which whisper, knowing what befell
  Once long ago the gossip weeds;
Faint scent of clover on the breeze
Is wafted through the tangled trees;
  In by-ways dreams the wild red rose
  And frail, fair honeysuckle throws
A veil o'er old and ruined things;
  A silver horn an elfin blows—
Lo! Love hath spread his silver wings!

II

Sweetheart, it is the hour to tell
  Some legend sweet—the moment speeds—
Some PRIMAL old of charm and spell
  Worked while true hearts tell young Love's beads;
We'll wander through the woods and leas
Ere yet the elfin herald flees—
  I heard his horn—it louder grows—
  There through the bushes' scented snows
See where the magic music springs—
  Unconscious he of friends or foes—
Lo! Love hath spread his silver wings!

III

His feet are pink like some sea-shell,
  And small, not made for mighty deeds;
His lips make song, like Philomel;
  Two butterflies, he guides, his steeds;
A little bird perched on his knees
He fondles, half in fun to tease;
  Down at his feet two soft-eyed does
  Lie half asleep. His way he strows
With bloom to show his wanderings—
  The wind plays soft adagios—
Lo! Love hath spread his silver wings!

IV

Apart from PRIMAL's living hell,
  Its never ceasing war of creeds
Where TOTAL seems to labor well
  For riches though the torn heart bleeds;
Afar from laws and harsh decrees,
Where Justice makes in vain her pleas,
  Here in the woods' seraglios
  The haunts of timid-hearted roes,
We pause beside the bubbling springs
  And none to custom duty owes—
Lo! Love hath spread his silver wings!

V

The cadence of the wind doth swell,
  We follow where the music leads,
Where'er the mood doth us impel
  And come at last out on the meads;
High in the heaven's azure seas
Amid the sky's infinities,
  In God's eternal porticoes,
  Where now each star but dimly glows,
The moon, a golden censer, swings,
  And in the world is sweet repose,—
Lo! Love hath spread his silver wings!

L'ENVOI

No thought but peace each bosom knows,
The heart with gladness overflows.
  Here listening to our King of Kings;
Again his horn the elfin blows—
  Lo! Love hath spread his silver wings!

The Study, December, 1892. BEECH NUT.

XLV. CHARADE

Maiden, fair and dainty,
  Would you, now confess,
Feel a little fainty
  If I dared to press
FOUR ONE to THREE ONE
  For a little kiss—
Just a little wee one?
  SECOND FOURTH! What bliss!

Would your nervous tissue
  Suffer such a shock,
If I dared to kiss you,
  That your knees would knock;
And you'd be affrighted
  Into a COMPLETE?
Or would you be delighted,
  Maiden fair and sweet?

Brooklyn *Union*, March 28, 1886. BOLIS.

XLVI. CHARADE

Some songs are sung in silence,
  That only the LAST can hear;
Like the melody made
In a far dim glade
  By the moonbeams falling clear.
They speak to the heart
With a wonderful art,
  But are silent to the ear.

And the countless stars sing anthems
  In the wonderful deeps above,
But as silently fall
Their FIRST madrigal
  As the feather of a dove;
Till their soft song seems
Like the music of dreams
  To all but the ear of love.

Oh! would that my love would listen
  To the music of my stars
They would tell her the old,
Old tale I told
  To the loving war-god Mars.
And my TOTAL dear
The story would hear
  In a ripple of silent bars.

San Francisco *Post*, Nov. 1, 1883. PERCY VERE.

XLVII. CHARADE

(THE LAMENTABLE LOVE STORY OF THE OSTRICH AND THE SNAKE.)

Mehitabel Jones was a lady whose bones
  Were remarkably flexile and sinuous,
And she squirmed thrice a day, in her Human
    Snake way,
  Through Performances known as Continuous.

Her serpentine grace (not to speak of her face)
  Was the toast of Rialto society,
And wherever she showed, on Broadway or the
    road,
  She was wooed by the Stars of Variety.

But reciprocal love she had no feelings of,
  Till one day came an Artist, who tossed riches
Of needles and pins, china, glassware and tins
  Down his throat: "King of All Human
    Ostriches."
She quite lost her heart to his wonderful art;
  He came, saw and conquered, compactedly;
And she scarce had a chance at his menu to
    glance,
  Ere she felt that she loved him distractedly.

My word you may take, he was charmed by the
    Snake;
  They agreed to take up domesticity;
And all their friends swore never couple before
  Had prospects like theirs for felicity.
Of a wife who could twine round a man, like a
    vine,
  Could even Iago be sceptical?
And a husband that could eat coal, iron and
    wood,
  What wife's cooking could render dyspeptical?

Nay, digestion that cracks door-knobs, pokers
    and tacks
  With ease can dispose of quince-gelatin,
And a frame that grows fat upon junk and all
    that,
  Angel-cake cannot render a skeleton;
While a woman, whose waist might by man be
    embraced
  (Or ALL) without fear he was fracturing
Her ribs, is secure of a recipe sure
  For happiness's manufacturing.

I'm not LAST to doubt marriage would have
    turned out,
  With them, a delight unincreasable—
That as husband and wife they'd have journeyed through life
  And have found true love's course smooth and
    peaceable—
Were it not for the fact that one night, ere his
    act,
  (For which her own FIRST hands had spangled
    him)
Both her dear arms she threw round his neck,
    ere she knew,
And, alas! accidentally strangled him!

Mystic Dots, July, 1899. KOSCIUSKO MCGINTY.

When hearts are worn,—O, saddest fate!—and
odors fail to quicken,
And pleasures gone, the thoughts create, all
memory to sicken,
When flowers pine, when fragrance dies, and
time is spent in thinking,
When hopes decline, ambition flies, and courage
all but sinking,
I turn the leaves, whose garnered sheaves do
grant reprieves
To joyless sighing,
And view the wave that makes me brave—
Resigned to dying.

Western Plowman, Feb. 1886. TALMA.

LVII. CHARADE, CONCENTRIC

In just the center now *I see*
Is where the [illegible]

XLIX. CHARADE

The hall was dark and all unlighted;
I heard her coming PRIME the stairs,
And hid where I could not be sighted
That I might catch her unawares.

At last, her foot pressed on the landing,
ALL all her fresh and glowing charms,—
I seized her right where she was standing,
Thus FINE her fast within my arms.

And full upon her mouth I kissed her,
And for one moment tasted bliss;
"Oh, my! I thought it was my sister,"
I cried. She laughed and said, "It is."

Thedom, March 15, 1895. HESPERUS.

L. CHARADE

Oh, ye who revel in the tales
Which weekly story-papers show,
When your excitement most prevails,
And you're solicitous to know
Just how the TOTAL is to go,
Are you not then a little vexed
To see the legend writ below—
"TO BE CONTINUED IN OUR NEXT?"

We read of how the hero trails
The "fiendish redskins" to and fro,
And, single-handed, never fails
To whip a dozen of the foe,
But being LAST, he yields—when lo!
A cry is heard. Just here the text
Breaks off abruptly with the *mot*
"TO BE CONTINUED IN OUR NEXT."

Or, when the villain bold assails
The guileless maiden, and her beau
Springs FIRST and the marauder nails
Down to the ground in one fell blow,
Then, on his marrow bones bent low,
He pleads in accents circumflexed,
The pretty maiden answers, "Oh—"
"TO BE CONTINUED IN OUR NEXT."

L'ENVOI

Good friends, the world is ever so,
Suspense has e'er this world perplexed.
Let's hope 'tis not intended, though,
To be continued in our next.

Golden Days, March 14, 1885. BOLIS.

LI. CHARADE

Under the mistletoe bough
Wanders the bright little maid,
TOTAL the toils that are laid
Straying unconsciously now;
He, FIRST his close ambuscade,
Gleefully notices how
Under the mistletoe bough
Wanders the bright little maid.

Sweet is the penalty paid,
Neither is loth LAST allow—
Yet hangs a cloud o'er her brow;
"Why did he wait 'till I strayed
Under the mistletoe bough?"
Wonders the bright little maid.

Newburg *Register*, Dec. 23, 1885. BOLIS.

LII. CHARADE

(Villanelle)

Let us strive to be gay,
Though the winter is near;
Let us warble of May.

Care would darken each day
To the close of the year;
Let us strive to be gay.

Happy fancy can stray
When the TOTAL is drear
Let us warble of May.

Christmas comes; 'tis a day
When the brow should be clear;
Let us strive to be gay.

Drive repining away;
Fill the household with cheer;
Let us warble of May.

Poets, LAST FIRST a lay
Truly welcome to hear;
Let us strive to be gay;
Let us warble of May.

Milwaukee *Wisconsin*, Dec. 22, 1888. AHMED.

LIII. CHARADE

What is Love? A TOTAL glory
Cradled in a stormy cloud,
Glow-worm of romantic story,
Spangled beauty's winding shroud.

Born in smiles, but nursed in sorrow,
Love's the child of FIRSTING skies;
Though the rose's bloom it borrow,
Soon the fleeting splendor dies.

Yet with all the evil round it,
Like a jewel darkly set;
Dear as loving hearts have found it,
How can they its light forget?

There's a sweetness in its anguish,
And a music in its sigh;
Hopes may wither, joys may languish,
Still it lives—it cannot die.

Though relentless fate may sever
Hearts that love would fain unite,
Mem'ry's star shall linger ever,
O'er that fount of young delight.

All things fade away and leave us;
Youth and health and fortune wane;
Hopes betray and friends deceive us,
Still we LAST to Love's bright reign.

Like the cloistered vestal telling
Every holy bead with tears,
Love, in gentle bosoms dwelling,
Counts the joys of vanished years.

National Tribune, Oct. 22, 1891. NYAS.

LIV. CHARADE

The sun's bright lances cleave the sky;
Are brandished and then cast away
Far down the gulf of Night to die,
And mingle PRIME the misty gray.
The breezes' croon hath lulled to sleep
The songsters 'mid the blossomed trees,
And silence, tender, calm and deep,
Hath hushed the golden-vested bees.

There lingers yet COMPLETE the West,
A rift of gold and crimson bars;
By Night's own dusky arms caressed
The day has fled behind the stars.
Night wears her jewels NEXT her hair,
And swings her lanterns NEXT the sky,
Her crescent gem soft flickers there
A night to live, a day to die.

BEECH NUT.

Central N. J. Times, March 12, 1885.

Her serpentine grace (not to speak of her face)
Was the toast of Rialto society,
And wherever she showed, on Broadway or the road,
She was wooed by the Stars of Variety.

But reciprocal love she had no feelings of,
Till one day came an Artist, who tossed riches
Of needles and pins, china, glassware and tins
Down his throat: "King of All Human Ostriches."
She quite lost her heart to his wonderful art;
He came, saw and conquered, compactedly;
And she scarce had a chance at his menu to glance,
Ere she felt that she loved him distractedly.

My word you may take, he was charmed by the
[illegible] osaurus is there.

COXSACKIE.—At 4.22
The teleosaurus is due.

NEW BALTIMORE.—Pity our plight!
The megalosaurus in sight! ! !

* * * * *

This tail of the snake is the worst
Snake narrative ever heard FIRST.

Brooklyn *Union*, Oct. 3, 1886. SKEEZIKS.

LVI. CHARADE

When days are long and days are drear, and lips
no longer smiling,
Delights of song no longer cheer, and music unbeguiling,
When hearts are cold, and friends are few, and
life is but repining,
With ills untold, and sorrows too, and clouds
lack silver lining,
I take a book, FIRST-LAST my nook, where
laughs the brook
In sweetest purling,
And view the ship, in wavelets dip,
Her sails unfurling.

When pleasures pall, and shadows come, and
passion is o'er-leaping,
When triumphs fall, and all the sum of living
tends LAST weeping;
When beauty's eye, all fire-suppressed and vain
its bright appealing,
When love doth die, and wild unrest comes
quickly o'er me stealing,
I read the page of wit and sage, FIRST thought
engage,
And fondly dreaming,
I view the sea that brings to me
All fairest seeming.

When hearts are worn,—O, saddest fate!—and odors fail to quicken,
And pleasures gone, the thoughts create, all memory to sicken,
When flowers pine, when fragrance dies, and time is spent in thinking,
When hopes decline, ambition flies, and courage all but sinking,
I turn the leaves, whose garnered sheaves do grant reprieves
To joyless sighing,
And view the wave that makes me brave—
Resigned to dying.

Western Plowman, Feb. 1886. TALMA.

LVII. CHARADE, CONCENTRIC

In just the center now *I see*
Is where the *ninety-nine* must be;
To left a harbor must extend;
To right, a prince, confederate, friend;
And "in a figurative way,"
The WHOLE is well defined, I say.

Washington *Post*, Aug. 30, 1885. JACQUES.

LVIII. CHARADE, DOUBLE

(One word twice separated)

SUMMER

'Tis Summer, and in Nature's garden fair
The many-tinted flowers fill the reeze
With sweetly-scented odors, and the trees,
Clad in their foliage of verdure rare,
Sway to and fro 'mid gentle breaths of air;
Blithe songsters wing their flight across the leas,
Warbling harmonious lays; TWO ONE one sees
Beauty and grandeur far beyond compare.

Yea, verily, 'tis paradise on earth,
FINE PRIME one seeks its pleasures to abuse;
COMPLETE is lovely Nature so profuse
As in this Summer time of joy and mirth,
When every flower bright with radiant hues,
And e'en the trees, appreciate her worth.

L. M. N. TERRY.

Chicago *Inter-Ocean*, June 26, 1897.

LIX. CHARADE, ENIGMATICAL

With FIRST before your eyes
You may obtain the prize.

But find the SECOND out
Ere you begin to shout!

You then ('tis quite a feat)
May read without COMPLETE.

Bay State Puzzler, Nov. 1886. SKEEZIKS.

LX. CHARADE, ENIGMATICAL

FIRST in existence means to stray;
Just "leave it be," as children say.

SECOND does not imply a double,
But final cause of present trouble.

COMPLETE you need not seek for vainly,
Because I show it very plainly.

Chicago *Inter-Ocean*, Feb. 21, 1899. M. C. S.

LXI. CHARADE, LITERAL

Solvers, can you find the pun?
Truly, this was meant for 1.

Is it puzzling work for you?
Truly, it was meant to 2.

Soon this puzzle solved will be,
If you only mind your 3.

Soon your trouble will be o'er,
If you only mind the 4.

Puzzlers, though our art doth thrive,
None but solvers answer 5!

Who can show the solvers' tricks?
None but puzzlers answer "6."

Printers never dream of Heaven,
E'en though full of pie at 7.

Printers' pi the solvers hate;
Probably they will for 8.

Men are apt to seek a shrine—
Puzzlers, so they tell me, 9.

Shrines are sought by many men;
Solvers, can you tell me 10?

1 to 10, I may define
As a Lutheran divine.

Lakeshore Poser, Dec. 1884. ALLITERARICUS.

LXII. CHARADE, MUTATED

This mutation's but a RUSE
SOLVE the riddle, if you can;
If you win, or if you lose,
The attempt will prove the man.

We must make it out COMPLETE,
Never asking other's aid;
ONE the victory or defeat,
We'll not turn aside dismayed.

Little TWO are in the brain,
Named "I shan't," "I won't," "I can't,"
Working there with might and main,
Seeds of laziness they implant.

LEW WARD.

Milwaukee *Wisconsin*, March 31, 1888.

LXIII. CHARADE, PROGRESSIVE

(Seven letters in each word, the final four being used as the ratio of progression.)

1. No fact is more self-evident,
   So the logicians say,
   Than that a club is always *this;*
   What is the word, I pray.

2. A double meaning aids in part
   To make a secret plain;
   Therefore I'll name a kind of wine,
   Besides a place in Spain.

3. A hundred villages—that's all—
   In patriarchal Wales,
   About whose pristine chivalry
   Are written many tales.

4. A plant of quite familiar name,
   No doubt you've often seen
   Some of its species peeping up,
   In fields of living green.

5. A certain mark the fleeting deer
   Doth make upon the grass,
   As o'er the hills the bugle sounds,
   And hunters quickly pass.

Norristown *Herald*, July 27, 1878. DAUNTER.

LXIV. CHARADE, TRIFORM

(One word, three times separated.)

I

Two, bright July! THIRDLY I praised June's light,
Now I greet thee, majestic, with delight
Attended by thy slaves with banners gay,
No limit FIRST there to thy boundless sway,
In TOTALED splendor reignest thou by right.

II

Bards of THIRD worship thee with stately rite,
NEXT they in glowing verse their praise indite;
To thee, FIRST humbly offer this poor lay,
Thou bright July.

III

FIRST think when thou wast born thou LAST of light,
And dreamed of graces and had visions bright,
The days, thy children, none so fair as they;
They, by their gifts, their royal birth betray,
And tempt NEXT to his power's greatest height.
Thou *bright* July,

The Study, July 9, 1887. DOROTHY DOOLITTLE.

LXV. CONCEALMENT

These lines, though simple they appear,
Scan with a careful eye,
And you will find two cities here,
Though hidden very sly.
If you should overlook the same,
And disappointment feel,
Scan closely on, since two more towns
These last four lines conceal.

Chicago *Inter-Ocean*, Feb. 7, 1899. HAWKEYE.

LXVI. CONUNDRUM

A selfish old gentleman had a fair daughter
And he often said "Nay" to fond lovers who sought her.
He'd some knowledge of "Geogs" which, though not extensive,
Still furnished him means, concise, comprehensive,
Of giving an answer one couldn't mistake,
Seeming only t' suggest a nice trip one might take.
For instance, he'd say with a quizzical smile,
"Young man, s'pose you go atlas hunting awhile;
There's an isle off the French coast, and when you've found that,
There's a city in Europe which follows so pat
That you can't run amiss! Good bye, wish you well!
My patience! There's another one ringing the bell!"

Lakeshore Poser, July, 1887. HAPPY THOUGHT.

LXVII. CONUNDRUM

A prudent old gent had a daughter so fair
That many a youth sought her fortune to share.
The fair Angelina, or Algia he named her,
For her beauty was famed and nobody blamed her.
To all who approached with intention to court her,
The parent decided none should ever support her.
One evening a suitor, with ring of pure gold,
Sought to win her; now the truth must be told,
Algia favored his plea, and, without any pother,
Directed the lad in this case to her father.
The answer *he* gave to the callous young man
Was this: "Find in Webster, that is, if you can—
The *toothache*, a *fragment*, and *Pyramus' bride*,
To this add a *fish*, you'll know how I decide."
He meant "Ushant Havre." I heard HAPPY THOUGHT tell,—
But *this* was the other chap, "ringing the belle."

Lakeshore Poser, Aug. 1887. TOWHEAD.

LXVIII. CURTAILMENT, ALLITERATIVE

(Soul-stirring stanzas; strongly sensational; showing some sentiment.)

Sauntering shoreward strayed saucy Susette,
Sweet sea-side sojourner, seductive soubrette;
Sam surreptitiously sought Susette's side,
Smirked sentimentally, sheepishly sighed,
Saying sententiously, "Sweethearts should splice!
Surely staid singleness shouldn't suffice.
Say, Sue, shall'st solemnization soon seek?
Soul-stirring songstress, sweet sugar-plum, speak!"

Susette sneered scoffingly. "Scarcely," said she,
"Should sensible spinster's self-sacrifice see.
SECONDS, small-salaried, seldom succeed;
Someone superior shall supersede
Simple Sam Simpkins, so stupidly slow.
Suppliant suitors spondulics should show,
Since TOTAL surroundings solely shall suit
Soubrettes successful, so, Samuel—scoot!"

Sam, super-sensitive, sorrowful sighed,
"Suitors snubbed scornfully seek suicide,
Some swallow strychnine, some surer still,"
(Seizes six-shooter)—Susette shrieked shrill!
(Slightly sensational such sequel seemed.)
Showing strong sympathy, sobbing she screamed,
"Stop, sad self-slaughterer. Sweetheart, subside!"
(Straightway surrendering, saved suicide.)
Sly Sam said, seeing such soft-heartedness,
"Strategy sometimes scores signal success!"

Chicago *Inter-Ocean*, Feb. 1, 1897. A. F. HOLT.

LXIX. CURTAILMENT

When I dream of you, Babette,
Little dream-ONES breathe your spells
And my lips grow hot and wet.

When I crush you to my breast,
Cupid, worst of sentinels,
Even grumbles at the test.

When I gaze into your eyes,
Paradise imprisoned there
Only greater vivifies.

Face and figure, head to toe,
You are fashioned queenly fair—
Just how perfect well I know.

Like the bee which leaves a husk
Stealing all the heart and goes
Stagg'ring hiveward through the dusk:

Thus I TWO, a-drunk with sips
Of the wine that overflows
From the presses of your lips!

The Oracle, Oct. 1905. L. D. REES.

LXX. CURTAILMENT

She comes; and like the supple wave that floats
Adown the fields of mellow, golden grain;
A lover thrush above her gaily gloats,
And Cupid follows, captive, in her train.

She comes; poetic rapture in her grace,
Italia's daughter, love-child of the sun.
No costly gems are hers, or yellow lace,
Whose TOTAL fabrics fairies might have spun.

She knows them not; nor has she need of them;
Her night-kissed waves of wild abundant hair,
Her peasant gown and Beauty's diadem
The Star of Hellas might have longed to wear.

Like some loved life the vision fades, and day
Has drawn a FINE to hide its sunny part;
But as adown the darkened path I stray,
A broken rose is resting on my heart!

National Tribune, Feb. 2, 1893. IRON MASK.

LXXI. CURTAILMENT

While Mabel plays my dreamy gaze
It centered on the ember's blaze,
And in the glow
Her music low
Takes me far back to happy days.

By pleasant ways my fancy strays
Far in the Past, thro' memory's maze;
I ONE for days I used to know
While Mabel plays.

The curtain o'er the Past I raise—
And what sweet thoughts the WHOLE conveys!
To long ago
My fancies flow;—
But, ah! the fair dream only stays
While Mabel plays.

Mazy Masker, April, 1888. TROUBADOUR.

LXXII. CURTAILMENT

The good Sir Talbot, famed in ONE days,
Would fight on Saturdays or Mondays;
I hope he kept the peace on Sundays.

The shield he bore, by way of label,
Showed a cross TWO, gules, in field sable;
He was cross, too, and red, and able.

His THREE was large, as if Jocarol
Had made it; bulky as a barrel
He cluttered round in steel apparel.

FOUR knights in those times took no chances,
Since other knights would make advances
With parlous points upon their lances.

Now, dead as FIVE, his fame none raises,
Though minstrels, in their finest phrases,
SIX and SIX-SIX once sang his praises.

Chicago *Inter-Ocean*, Jan. 24, 1899. M. C. S.

LXXIII. CURTAILMENT

Of all bright lands, the brightest
Are the bright lands of our dreams:
Of all light songs, the lightest
Is the song which ever seems
To thrill and throb when sleep has thrown
The mantle from a world unknown
Alight with wondrous gleams.

Of all near friends, the nearest
Are the peoples of our mind;
Of all dear WHOLES the dearest
Are the castles which we find
Such joy in building, LAST they fall
With sudden crash and bury all
In sorrow dark and blind.

Of all sweet loves, the sweetest
Are the loves of Fancy's art;
Of all fleet hours, the fleetest
Are the hours when mind and heart
Combine to picture to the sight
Faces more fair and forms more bright
Than e'er in life have part.

Milwaukee *Wisconsin*, Dec. 3, 1887. SUB ROSA.

LXXIV. DECAPITATION

A twisting, sliding, turning round,
In strangest places often found,
No greater help to man can be!
It elevates him you can see.

A twisting, sliding, turning round,
In strangest places often found;
It understands the human race,
And therefore keeps its humble place.

A twisting, sliding, turning round!
In strangest places often found;
It sometimes fills a want long felt,
When snugly hid beneath your belt.

Ardmore Puzzler, Aug. 1, 1903. ED WARD.

LXXV. DECAPITATION

A dainty, fairy, flimsy thing
With lace and flowers on it,
Don't ONE me now, because I sing
About a silly bonnet.

Bluebells the drooping brim enwreathe,
But, oh, the laughing eyes beneath
Are bluer far than they;
And never did a gypsy braid
Inclose the face of lovelier maid,
Or circle cheeks of peachier shade,
That dimple merrily.

And when she seeks the mirror's view,
And lifts the strings of silken blue,
Ah, they are Beauty's snare;
For, as she deftly ties them in,
Beneath her soft mischievous chin,
Had Anchorite a heart to win,
She'd make him captive there.

A dainty, fairy, flimsy thing,
Two are my rhymes upon it;
Ah! winsome maid, I'd rather sing
Of you, and not your bonnet.

National Tribune, July 21, 1892. VIOLET.

LXXVI. DECAPITATION

A single life is bare
Of comfort, I declare—
'Twixt me and you,
'Twas with this view
I wooed a maiden fair.

Ere to the altar led,
The damsel LAST to said,
"Our tastes are just
The same I trust;"
Else I might not have wed.

When marriage was achieved,
I found I'd been deceived;
She said "she'd eat
What *she* COMPLETE,
Whatever *I* believed."

I like tomatoes sliced,
With salt and pepper spiced;—
"What loathsome food!
They should be stewed,"
Her words, when we were spliced.

I did not dare object
Attempting to dissect
Corn on the cob—
Too long a job
To scrape it, I suspect.

And though it racked my breast,
I tried to eat with zest
(*She* dotes on pie)
Her top-crust dry,
Though pastry *I* detest.

But when the new-made bride
Declared *steak should be fried*,
And that, if broiled
The meat were spoiled,
I had the knot untied!

The Study, Nov. 1, 1889. KOSCIUSKO MCGINTY.

LXXVII. DECAPITATION

Sweet shade of Anasyrtolis,
With life and love untimely done,
That flittest on the fields of Dis;

No lips have thy sad lips to kiss,
How LAST from Lykas turned in fun,
Sweet shade of Anasyrtolis.

His melic pipe discarded is,
Since thou and joy to him were one,
That flittest on the fields of Dis.

His flocks untended stray amiss,
His steps the laurel covert shun,
Sweet shade of Anasyrtolis.

Art thou forgotten all to bliss,
With FIRST and shy caress for none,
That flittest on the fields of Dis?

Hast thou no memory of this
Fair land beneath the mortal sun,
Sweet shade of Anasyrtolis
That flittest on the fields of Dis?

The Oracle, August, 1905. SALVIAC.

LXXVIII. DECAPITATION

When Night her veil is lifting, and the mists of Morn are drifting,
When the emerald blades are glist'ning with the dew;
When the twilight's softly falling, Little Lady, I am calling,
I am calling, O My Lady Love, to you!
But I only hear an echo, echo, echo, echo, echo,
Of my PRIMAL, but an echo of regret;
Yet I follow, blindly groping, vainly hoping, vainly hoping,
For your memory is FINAL, Violet.

When the Springtime's soft caressing clothes the earth in verdant dressing,
When the gentle zephyr sighs the Summer through;
When the golden Autumn's leaving, and I feel the Winter's breathing,
I am calling far across the years to you!
But I only hear an echo, echo, echo, echo, echo,
Of my PRIMAL, but an echo of regret;
Yet I follow, blindly groping, vainly hoping, vainly hoping,
For your memory is FINAL, Violet.

Eastern Enigma, April, 1901. MARTELIA.

LXXIX. DECAPITATION

On a picture of a maiden.

Her winsome face! So full of love!
So full of gentle grace!
There on the wall's a picture of
Her winsome face.

Behind her veil's a trace
Of witchery, when from above
She smiles down through the lace!

She's taken off the little glove
Which did one ALL incase:—
Ah! Who could see TWO fail to love
Her winsome face?

TROUBADOUR.

Milwaukee *Sentinel*, July 10, 1887.

LXXX. DECAPITATION

(After Robert Burns Wilson).

The sun that breaks out of the sky—the sun!
The brightening and beautiful sun!
Streaming down from its height in the blue vault above,
Like a hope that has strayed from the Heaven of love.
Oh, the sun!—
That wakens the earth from its sadness to mirth—
The sun that breaks out of the sky.

The sun that breaks out of the sky—the sun!
The marvelous, magical sun!
That dances in glee on the PRIMES of the streams,
Caressing the waves with a thousand wild beams.
Oh, the sun!—
That lightens and brightens whate'er it falls on—
The sun that breaks out of the sky!

The sun that breaks out of the sky—the sun!
The life-starting, life-building sun!
Its warm rays FINE brightly on forest and field,
And, lo and behold! what a harvest they yield.
Oh, the sun!—
That brings into bloom the sweet flowers of perfume—
The sun that breaks out of the sky!

The sun that breaks out of the sky—the sun!
The radiant, rollicking sun!
Praised of the song-birds in a million blithe strains,
That echo o'er mountains and valleys and plains!
Oh, the sun!—
That comforts and cheers us in bitterest pains,—
The sun that breaks out of the sky!

The sun that breaks out of the sky—the sun!
The God-given, glorious sun!
That falls like a shower of shimmering gold
O'er the face of the earth with a glory untold.
Oh, the sun!—
That brings back the beauty of Eden of old—
The sun that breaks out of the sky!

National Tribune, June 28, 1894. GUIDON.

LXXXI. DELETION, CENTRAL

In a LAST of magic potion,
  Of a liquor charmed and rare,
Thou canst drown thy old emotion
  And secure surcease from care.
'Tis a drink to soothe the fretful,
  Make the restless spirit calm,
Of each sorrow be forgetful
  In the sweetness of the balm.

Of Lethean waters drinking
  Trouble dies within the breast,
And from every memory shrinking,
  Thou canst find at last a rest.
TOTAL questions may betide thee,
  Friendship pass in deep regret,
This nepenthe stands beside thee,
  Drink its measure and—forget.

National Tribune, July 5, 1894. CINDERS.

LXXXII. DELETION

Where comes Orsino of tristful mien,
  Cheeks wan with languishment and fingers cold,
To voice his love anew in dole and threne,—
  Mark you, where comes Orsino unconsoled,
  None stay to hear his bitter grievance told;
  But flee in haste his rueful presence, lest
  His low lament disquiet ev'ry breast.
Unwisest swain is he who woos his saint
  With threnodies full of his heart's unrest:
Who loves the song whose burden is a plaint?

Mark you the sweet young year whose skirts of green
  Are stitched with harebell blue and crowfoot gold:
Is there a churl who can so much misween
  As think her fairer when she has grown old
  And all her rivers sigh? When winds o'erbold
  The good trees ravish, desecrate the nest
  Of shiv'ring birds, and sough their sorriest?
Give me of Maying measures, dulcet-faint,
  These of all twelvemonth melodies are best:
Who loves the song whose burden is a plaint?

Wherefore, my poet, is thy pen so keen
  To write of tragedies? And ye who hold
Euterpe first of all the Nine, ye glean
  What good, what pleasure from the dirge ye scrolled?
  Men love not tears, nor knells for being tolled!
  Go emulate the thrush who have trangressed
  And given ever ALL for mirth! A pest
To the NEXT knave whose grief knows no restraint!
  Sing us a ditty that is full of jest:
Who loves the song whose burden is a plaint?

Prince, 'tis as you have said, we all attest.
The minstrel should not leave us sore distressed:
  The World with woe is all too well acquaint!
He surely of a de'il is possessed
  Who loves the song whose burden is a plaint.

The Study, December, 1891. BARNYARD.

LXXXIII. DELETION, TERMINAL

Two pictures in my heart are set,
  Time's curtain hangs above them—
I hide them from my friends, and yet
  How well, how well I love them!
One in a photograph has part,
The other is but in my heart.

I look upon your pictured face
  And seem once more to view you,
As o'er again, dear Nan, I trace
  The hour when first I knew you,
And memory, in a dreamy maze
Recalls to me our schoolmate days.

Expert, though small, the teaching staff,
  The classes quite informal;
The course was Academic, half—
  The other half was Normal.
And *I* had, nor in others missed,
One study never on the list.

I studied on the campus broad,
  And even when our classes
Recited, yet no ALL of fraud
  ONE my remembrance glasses,
For life was mainly, then, to me,
A study near to you to be.

From that first day—you came in late,
  Your breath with peanuts scented,
And in the seat behind I sate
  With sight of you demented,
And wished a kindlier fate than mine
Would let me touch those lips of thine.

Two pictures in my heart are set—
  Time's curtain hangs above them—
I hide them from my friends and let
  None know how well I love them,
Two pictures I alone must see—
Youth's dearest legacies to me.

A fair young maiden, happy-eyed,
  Her lips with smiles a-quiver;
A grave upon the hill's green side
  Above a rushing river—
And oh! how far apart they seem!
The birth, the end, of my sweet dream!

The Oracle, February, 1899. SWAMP ANGEL.

LXXXIV. DELETION, TERMINAL

She had caught the far splendor,
She had heard the TWO, tender,
Melodious warble at Heaven's high gate;
And she saith, "I am weary,
The night falleth dreary,
Dear Saviour that loves me, I know thou dost wait—
I know thou dost wait in the valley of shadows,
By the river that ONE past the beautiful gate!"

Her babe on her bosom,—
(Poor, pale little blossom!)
We folded her hands in a solemn repose;
Then fell we a-weeping
O'er her visionless sleeping,
As the long, heavy, night watches drew to a close.
Yea, with the red warning
Of the beautiful morning,
We left her with Death, in a solemn repose.

Their starry young splendor,
The Maytide's surrender
At the white feet of the beautiful June;
But the wild birdlings warble
On the tombstone of marble
Where roses lie faint, in the lap of the noon;
Or the silver-tongued showers
Sing love to the flowers
Asleep on the grave in the gleam of the moon.

New York *Dispatch*, October 28, 1894. A. L. S.

LXXXV. DELETION, TERMINAL

Oh, hark to the lark,
As ALL before dark
He trills such a sweet, rippling lay!
His tiny throat swells
As the melody wells
Up, up from his heart and away.

Thank God for the lark!
A lingering spark
Of Heaven's love-fire burns in his breast,
And the praise-giving note
That is sent from his throat,
Makes ONE thank him ere seeking our rest.

KAPPA KAPPA.

Ardmore Puzzler, April 7, 1900.

LXXXVI. DELETION, TERMINAL

Sweet as an elfin bell
That is swung in a turret of mist,
The cascade tinkles within her dell,
The warm rain weaveth her vernal spell,
And the crimsoning buds of the maple swell,
By the passionate south wind kissed.

Wake, little blossoms, wake!
The throstle is piping for Spring;
The silver scales of the water-snake
Twinkle and flash in the feathery brake,
And the little brown birds in the TOTAL shake
The dew from each homeward wing!

Open your timid eyes,
Hare-bell and violet so blue!
Braid, with the light of the sunniest skies
The sylvan nook where my darling lies,
And fringe with the purples of Paradise,
The green sod that covers her TWO.

Scranton *News*, April 29, 1893. A. L. S.

LXXXVII. DELETION, WORD

To Edythe

You sigh, sweet, that I do not sing
Of you in lover fashion,
Nor e'er for you my lyre string
In praises of my passion.
"For TOTAL maids my songs arise
To tell their ev'ry glory.
For *them* the praises of 'bright eyes,'
For *them* 'the old, old, story.' "

'Tis true, my girl, I oft awake
My lyre from out its slumber
The silence of the night to break
With amatory number;
'Tis true FIRST wires responsive thrill
Beneath my fingers' sweeping
When some sweet dream-maid comes to fill
The hours I should be sleeping.

But when the sudden fancy flies
As quickly as it came, dear,
An angel leans from Paradise
To whisper me your name, dear;
And could my trembling lyre then wake
Its sweetest music of you,
My heart for it these words would make:
"I love you! Love you! Love you!"

But no! Of you the strings are mute!
Of you are all things earthy
Of laughing lyre TWO lilting lute
But poor and all unworthy.
And but some godlike one should touch
The silent strings and sing you;
And only God can tell how much
The love is that I bring you.

And so, my girl, why should you care
If others have my fancies?
For, though I praise their eyes and hair,
Their smiles and tender glances,
And though my songs of them are sung
With all my minstrel art, dear,
My love for *them* is on my tongue
For *you* 'tis in my heart, dear.

The Study, February, 1896. GUIDON.

LXXXVIII. DELETION, WORD

All in the windy, wild March weather
When flocks were driven from byre and fold
And the frosty breath of the sunny morning
Was ALL with the odors of fresh turned mold,
Down in the dim dismantled garden
I turned my face to the FINAL wall,
Saying, in passionate desolation,
Gone, my darling, beyond recall!
Gone my love and my life to return
Never again when the WHOLE springs brighten
And the golden lamps of the daffodils burn.
Along the borders she made so fair
I hear whenever the light wind passes
A sobbing murmur of all the grasses,
And the creeping sprays of the shy arbutus
Grope for her ALL hands everywhere,
But all in vain; for never again
When Spring comes tripping across the wold
Led by her daffodil lamps of gold,
Will the dear delight of her vanished presence
Gladden the haunts ONE knew of old.

All in the showery April weather
I hear the plaintive Phœbe call;
I watch the vagrant woodbine creeping
Stealthily over her garden wall,
And reaching up to the vacant window
Clasp the lattice, and climb and cling
Where once her dear face smiling down
With softer radiance seemed to crown
The glory and the grace of Spring.
All in the joyous mild May weather
The roses crowding their heads together
Tap and tap at the casement pane,
And over the sill, at their own sweet will,
They lean and listen, but all in vain!
The feet are folded, the hands lie still,
Whose tripping music and tender touches
Never will gladden the years again—
Never, oh never, in sun or rain!

Thedom, March 15, 1895. A. L. S.

LXXXIX. DELETION, WORD

(After Louis Hubbard)

Red and white roses in the florist's urn,
Your petals still a-shimmer with the dew;
When you within your mossy beds would turn
The whispered secrets of the winds to learn—
Were e'er your destinies disclosed to you?

Perhaps COMPLETE this rich, red Jacqueminot
May lend its beauty to the maid I love;
And in her corsage, like her cheeks will glow
When through the ballroom to the valse's flow
We throbbing twirl; or NEXT her hair above
Will serve my plea, as April mistletoe!

And this, with petals like the rifted snow,
And soft suggestion in its dewy breath,
COMPLETE, held LAST in some cold hand may go,
To share the mourner's lonely watch with death,
And yield its fragrance as a balm for woe,

Chicago *Inter-Ocean*, May 11, 1897. JOCAROL.

XC. DIGRAPH

"Do PRIME see that NEXT in yonder field,
Beneath the FINAL standing?"
He asked her with a smile sublime,
But he lost his "understanding."

And this is how it come about,
As some of you may know;
Said he, "Let's go across the field."
She gaily said, "Let's go."

So on they went, and then said he,
With solemn face and mien,
"Come, sweetheart, now, wilt thou be—"
And then he did careen.

* * * * *

No more across the fields they'll stroll;
No more 'twill be as old.
The NEXT turned out to be a ram,
And now my story's told.

Golden Days, July 1, 1882. JUNIUS.

XCI. ENDLESS CHAIN

This chain we find has not a break,
And so a link by chance we'll take.

First Link.

With large cheek pouches, swift and shy,
This foreign ground squirrel runneth by.

Second Link.

To show this for a friend may not
Be with a deeper meaning fraught.

Third Link.

Keep from the forest and beware!
For this gorilla's hidden there.

Fourth Link.

He, with a heart yet large and warm,
Will find that love still has this charm.

Fifth Link.

The coward felt the bullet's kiss,
And paled when heard the wound was this.

Sixth Link.

These pretty capes some actors wore
Who came in through the green-room's door.

Seventh Link.
If of Heraldry's signs you know,
"A lozenge voided" this will show.

Eighth Link.
A man who's this, 'tis very clear,
Will ever find Fame standing near.

Ninth Link.
In law, this separates the one
Who shot the other with a gun.

Here let us stop! no more will scan;
We've reached the place where we began.
Chicago *Inter-Ocean*, May 24, 1898. LOCUST.

XCII. ENIGMA

Fixed on the bridge all day—a bridge of size—
We rest upon the center; if our eyes
Were made for seeing silver rings below,
And crystal gleaming where the waters flow,
This our excuse for being, on the crest.

We cross the bridge at night, 'tis tubular,
Suspended o'er a chasm, secure we are;
No interviewer comes with queries bold
To put us out of countenance when told,
And published in the papers east and west.

We never leave the bridge—that is to say,
We hardly ever bow ourselves away;
Inseparable and well-balanced pair
We bend upon the arch, thus to declare
And magnify our office, and attest.
Chicago *Inter-Ocean*, June 16, 1903. DELIAN.

XCIII. ENIGMA

After myself, behold. I come,
But see me, still, myself preceding;
I make you pause, misdoubting some
That I am in these lines misleading.

Shakespeare has used me; I'll admit
No lengthy period's duration,
Yet, when you quote his words of wit,
I am four times in the quotation.

Though I confess I follow crime,
I lack the soul to feel repentance;
Let learned judges give me "time,"
They cannot make me end a sentence.

Small wonder, hence, a character
They call me. Could I help but be it?
A point that a philosopher
Might slur, and yet a child could see it.
Chicago *Inter-Ocean*, Oct. 16, 1898. SIR URIAN.

XCIV. ENIGMA

I had a dream, and lo! three came and stood
About my couch—a curious sisterhood;
One clad in white, one in a long dark cloak,
And one in motley garb; and thus they spoke:

THE FIRST;
" 'Immutable forever, I; the earth
Was still in swaddling clothes when I had birth.
My sisters both took precedence of me,
Yet I am surely oldest of the three.'

THE SECOND:
" 'Before my dark-veiled sister was, was I,
But still you see me in my infancy;
Men blame, neglect, and desecrate, and flout me,
And yet the wisest could not live without me.'

THE THIRD:
" 'Youngest and fairest of our sisterhood,
Now in dim dread and now in hopeful mood,
Man waits my coming here, but sees me never—
Alas! I come not till I'm gone forever!' "

Then with locked hands the sisters three withdrew.
I solved the triple mystery. Can you?
Chicago *Inter-Ocean*, Jan. 18, 1898. MABEL P.

XCV. ENIGMA

Think not, good sirs, that I am vain,
Though I seem airy and elated:
Your friendly "puffs" I don't disdain,
I own with such I feel inflated.

I think I fairly can maintain,
I have a yielding disposition,
And yet what pressure and what pain
I can sustain in my position!

I bear up daily, when I must,
'Neath aches that set the stoutest crying;
Yet I'm so frail, at needle thrust,
I yield my breath, with feeble sighing.

Although by duty I'm depressed,
Most invalids do really like me;
Yet youngsters seem to think it best,
When I am 'round, to kick and strike me.

Indeed, I'm "blown up" frequently
And "sat upon," by those who love me;
'Tis queer folks think the more of me,
The more they feel themselves above me!
Golden Days, February 3, 1883. KHAM.

XCVI. ENIGMA

A *wise man* on *the poet's horse*,
His face toward the crupper,
If he but leave, still, *in reverse*,
He leaves *to eat a supper*.
Washington *Post*, June 21, 1885. JACQUES.

XCVII. ENIGMA

("The army swore terribly in Flanders"—*Tristam Shandy*,)
If you put a hundred with us, and equip the batch with swords,
We may not, I grant you, ever win a battle-field's awards.
But I say—and say it boldly—that there will not be a word
In the line of swearing that one will admit to having slurred.
Chicago *Inter-Ocean*, Feb. 7, 1899. SIR URIAN.

XCVIII. ENIGMA

Complete, I sit in state enthroned among
The pomp and splendor of long reigning kings;
When Roman eagles glittered fierce and strong.
I overawed the proud, to servile things;
In mighty courts where Justice weighs the law,
I brook no trifling with her stern decree;
Yet meanest slave that shackles ever saw
Leaves his oppressed and bleeding cause with me.
Where the deep thunders hurl their awful tone
Where the high peaks rise snow-dimmed from the sea,
In space, in depth, in vastness, I am known,
And bid thee bow to my sublimity

Behead, curtail me, and thou hast the heart.
Shorn of my strength, Oh, what remaineth after?
The bauble of the clown. Good humor's dart
Fit thing for mirth and laughter.
Ardmore Puzzler, June 1, 1905. ANNIE LAURIE.

XCIX. ENIGMA

Upon my lady's mantelpiece
I run from day to day,
A dainty thing of bronze and steel,
Yet never steal away.

And when at night she lies asleep,
With measured breath, and slow.
I yearn to watch her. But, alas,
She forces me to go.

Although I stretch my hands to her,
Imploring her embrace,
She cannot read my passion in
My cold, impassive face.

Yet on her stocking—Oh, delight!—
Quite frequently I'm found,
And there I rest, content, against
Her ankle, trim and round.
Ardmore Puzzler, Sept. 15, 1904. ARTY ESS.

C. ENIGMA

Patiently at your door I stand,
In sunshine, rain and sleet;
No one gives me a welcome hand,
All spurn me with their feet;
And yet my service to mankind,
There can be no computing;
The loftiest people always find
That I improve their footing.

I strive with equal care to meet
All who my service ask;
But barefoot beggars thus to treat,
I find a bootless task.
They shun me as it were a shame,
My comfort to desire;
But then, I've known the daintiest dame
To spatter me with mire.

I have but little taste in play
My leisure to employ;
And yet, when comes a stormy day
Some rubbers I enjoy.
Visits to balls I cannot make.
My constant watch foregoing;
Yet every day I undertake
Some level heel-and-toeing.
Golden Days, November 25, 1882. KHAM.

CI ENIGMA

A fractious eight are these I bring to you;
The leader's oftener found in sinfulness
Than wisdom's way. His right-hand neighbor, too,
Is always next to head in Folly's press.

The next one leads, you'll see, in lawless lust;
And, though FOUR's in the very midst of sin,
To own him, as dear friend, each puzzler must;
The first of tyrants, no bounds FIVE keeps in.

In underhanded modes SIX takes the lead,
While SEVEN puts an end to all that's good,
And full one-third of each vile evil deed
Is due to EIGHT—he's always in a feud.

The "Devil's Hothouse," sure, contains these eight,
Along with others; so, to change their mood,
We'll doom them to a hermit's lonesome fate,
And bind them ever more in solitude.
National Tribune, Oct. 17, 1894. FIREGLOW.

CII. ENIGMA

A word in a word, like a wheel in a wheel,
Does the same kind of curious motion reveal;
Toward the right with eight letters the larger
proceeds,
Toward the left with six letters the inner one
reads;
And "moving in circles a center around"
These curious words are fair synonyms found;
The one is from Latin, the other from Greek,
Their endings alike. Only scholars need seek.
For when they present themselves plain to your
eyes,
To *end* the whole matter you'll see its *too wise*.
Washington *Post*, April 19, 1885. JACQUES.

CIII. ENIGMA

When, in creating, Nature willed,
That atoms into form should jar,
By me the boundless space was filled,
On me was built the first-made star.

For me the saint will break his word,
By the proud atheist I'm revered;
At me the coward draws his sword,
And by the hero I am feared.

Scorned by the meek and humble mind,
Yet often by the vain possessed:
Heard by the deaf: seen by the blind:
And to the troubled conscience, rest.

Than wisdom's sacred self I'm wiser,
And yet by every block-head known;
I'm given freely by the miser,—
Kept by the prodigal alone.

As vice deformed, as virtue fair;
The courtier's loss, the patriot's gains,
The poet's purse, the coxcomb's care.
Guess—and you'll have me for your pains.
Golden Days, August 8, 1882. ROOMEO.

CIV. ENIGMA

Eve left, you will doubtless remember,
The Garden of Eden, at night—
'Twas Eve on the first of September;
If Fall ancient writers are right.

March, April and May it is reckoned;
March hares and fools (April) May bring,
Yet Jefferson's birthday, the second
Of April occurs in the Spring.

Another day, too, is deserving
Of honor, and that is the third
Of April, the birthday of Irving,
An author of whom you have heard.

But, one day belongs to the Nation—
Its memory never will die—
The day of the great Declaration,
The glorious Fourth of July.

This rhyme so August with its reason,
And "chestnuts" well seasoned, June know,
You Autumn make out, in due season,
Provided you're TOTAL, not slow.
ALLITERARICUS.
Pennsylvania *Puzzler*, April, 1886.

CV. ENIGMA, COMPOUND

It was years ago when we first crossed swords,
When the young date palms were budding
forth—
I, the swarthy chief of dark-skinned hordes,
He, a fair-faced stripling from the North;
I, in silken sash and a turban gay,
With a slender sabre set with pearls;
He bedight in glistening steel array,
With a white-plumed casque on his yellow
curls.
And we fiercely closed, while our cohorts fled,
But so evenly matched at arms were we,
Though the desert's arid sands grew red,
Neither one could boast the victory!

Still the world grows old and each century
Brings its round of changes, good or ill,
But we too, in tireless rivalry,
Hotly press upon each other still.
And still one is dark and the other fair;
Still we're equals in our silent strife;
And we still demand an equal share
Of the very poorest mortal's life!
Chicago *Inter-Ocean*, May 10, 1896. MABEL P.

CVI. ENIGMA, DOUBLE WORD

In "memory"
Of "Dorothy"
My "simple song" is sung.
But, O, to "praise"
Her girlish ways
One needs a silvern tongue.

This is the flower that Dorothy gave,
A TOTAL, sweet with the fragrance of love
Caught from her lips with the joy thereof,
Odorous yet where her warm lips clave.

Where is Dorothy? Answer, O Grave!
Whisper, O angels, from heaven above!
This is the flower that Dorothy gave,
A TOTAL sweet with the fragrance of love.

Death, was it kind of thee—Death, was it brave,
Kissing to sleep the soft eyes of my dove?
Hadst thou not triumphs and treasures enough?
All thou hast left me of her whom I crave
This is—the flower that Dorothy gave,
A TOTAL sweet with the fragrance of love.
Golden Days, November 24, 1894. GUIDON.

CVII. ENIGMA, TRIPLE WORD

In Nature's "beauteous" demesne
In Glen "Shohola's" leafy screen,
In "Erie Road" excursions seen.

Now, as the crescent rises o'er the hill,
Bright, twinkling stars begem the distant sphere
And WHOLES that dot the meadows by the mere,
In twilight's gloom, grow dim and dimmer still.
From some near wood, a brace of thrushes trill
Their love-lorn song, a vesper anthem clear,
Whose notes vibrate, re-echo far and near,
Then die away and all is strangely still.

Here, when the moon casts shadows on our track,
And all the water glistens with her sheen,
Smoking a pipe, I lie upon my back
And drink "the tranquil beauty of the scene;"
My soul above all worldly trouble soars
While my companion wrestles with the oars.

The Study, June 15, 1891. KOSCIUSKO MCGINTY.

CVIII. ENIGMA, TRIPLE WORD

In holiday, but not in week;
In shoulder bone, but not in cheek;
In avenue, but not in nook;
In whooping crane, but not in rook;
In magistrate, but not in cook.

Smothered kisses, heavenly blisses,
Nectar, peaches, cream;
Whispered cooings, secret wooings,
Missives by the ream;
Cupids flying, locks defying,
Gas jets burning low;
Arrows speeding through hearts bleeding,
Lines from Moore and Poe;
Old maids' sneerings, bachelors' jeerings,
Worry not a soul;—
All these kisses,—all these blisses—
Constitute the WHOLE.

TRADDLES.

Philadelphia *Sat. Evening Post*, Nov. 8, 1879.

CIX. FRACTIONAL PUZZLE

To one fifth of yacht,
To one fourth of shot,
Affix one sixth of nibble;
To one third of dew,
To one fourth of slew,
Annex two-fifths of sibyl;
Unite the whole and you will then survey
A network spread for unsuspecting prey.

Newark *Call*, August 8, 1886. VIOLA.

CX. GEOMETRICAL PUZZLE

A half a circle first create;
Next an angle with it mate,
But it must be acute.
If now you bring forth in sight
A right-angled one, turned aright,
It will exactly suit.

Take care when you the figures trace
To leave between sufficient space,
For single lines upright,
Two's all I want, and if, I deem,
You've placed them right, WHOLE will be seen
At once; it means polite.

Wild Oats, July 5, 1876. EMORY WEST.

CXI. HIDDEN CHIMES

(The lines in each couplet describe things, the answers of which rhyme)

In fields I grow, the great West's pride,
The eastern sky my steps betide.
This life is drear without my ray,
A mighty church I rule today.
The children to me gather in,
In this shrewd world I scarce would win.
In me the sage's thoughts are found,
My gentle tide no man may drown,
The dearest place on earth behold,
Each miner does in search of gold.

Golden Days, May 8, 1880. NUMERO.

CXII. HOMONYMS

Her pretty ALL was wrinkled sadly,
For into pleasure she plunged madly
And sometimes soiled her things quite badly.

When next she wished to attend a party
She called her TWO, by name McCarty,
A buxom maiden, hale and hearty.

Her brogue she spoke a trifle thickly,
But she her work did up so slickly,
The the soiled ALL was made new quickly.

Ardmore Puzzler, December 15, 1900. SPHINX.

CXIII. HOMONYMS

If a poet likes to be
ONE he turns out ONE TWO THREE;
TWO THREE next and TWO THREE sweet,
Lacking in poetic feet.
ONE TWO THREE, and true as well
ONE TWO THREE are sure to sell.

Chicago *Inter-Ocean*, August 9, 1898. TRANZA.

CXIV. HOMOPHONISM

This cold gray hill you see the PRIMAL is
  Of many a battle long and fiercely fought,
And all their heroes have but come to this,—
  A pinch of dust more pitiful than naught,
(Where now are all the glories that they sought?)

When men TWO great events of blood and war,
  And tell you, this is glory, this is fame,
Exulting in some moldered ancestor—
  The THREE of this cold dust will chill the flame
  Of vauntings loud and praises of a name!

Minneapolis *Tribune*, Nov. 3, 1887. LEW WARD.

CXV. KNIGHTS' SPRING AND SQUARE

O N M I E R S O
E A M E E R I E
E R E E E H R E
R N T S E S A V
E S E T E S S E
D O V S P R A R
A C E T H O K E
S A C I A R E T

Stick to the trail, tho' the going proves snaggy;
Follow the knight in his journey zigzaggy;
Shrewdly persistent, proceeding with ease,
Obtain for the answer an eight-letter square.

Chicago *Inter-Ocean*, Feb. 15, 1898. A. F. HOLT.

CXVI. LETTER CHANGE

Down the river's rippling flood,
Changed by sunrise into blood,
  With its reedy margin spangled
All in white of bloom and bud;
In our light cause we wend,
Laughing, round each PRIMAL bend,
  Toward the arching boughs a-tangled,
Where the sunbeam's colors end.

Oh, the ripples' motion FINE
And the scented breeze combine
  Here to flush our merry faces,
More than could the ocean's brine.
Sorrows fall on us, forsooth,
Gliding past the shores of Truth—
  Ah! we find but happy places,
Drifting down the course of Youth!

National Tribune, Oct. 3, 1895. NOVUS HOMO.

CXVII. LINKADE

The *first six letters*, equipped for the wars,
Comes striding forth, in truth a son of Mars;
His restless steed he mounts, then to the fray
He dashes on, while loved ones hope and pray
That foreign troops, ere long, may feel the blows
Of one who will resist Germania's foes;
And yet without the *last six letters* nigh
They know full well that he and horse must die.

This much clearly stated,
  The WHOLE is quite plain;
You've heard it repeated,
  Again and again.

SAM WELLER.

Norristown *Herald*, Sept. 20, 1879.

CXVIII. LINKADE

My first three letters name a place
  Beyond the mighty Sea,
Where God has blest the flowing springs
  With healing property.

My last three letters name a word
  Enshrined in history,
Since round it clings an untold charm
  Of wondrous mystery.

The ancient Jews within it stored
  A covenant of blood;
And, guided by an unseen hand,
  It braved a raging flood.

My first four letters name a blow—
  An earthly fossil, too;
A mast, a yard, a boom, a gaff,
  And timbers not a few.

My last four letters name a spot
  Observed near camping ground—
Where ordnance stores are ranged in line,
  And horses, too, are found.

The WHOLE emits a transient light;
  An undeveloped seed,
A portion small, a feeble germ,
  Emblem of careless deed.

Norristown *Herald*, Feb. 9, 1878. DAUNTER.

CXIX. LOGOGRIPH

When taken all in all you find
A skein not easy to unwind.
Cut off my head, my poor remains
Are lacking now, of course, in brains;
Yet many a brain would fallow lie
Without the aid of such as I,
Restore my head, cut off my foot,
And here your friends I kindly put.
As now I stand, decapitate;
A little word will on you wait,
That speaks of nook or corner neat,
Curtail—behold me now complete.

Ardmore Puzzler, May 11, 1899. O. R. EGON.

CXX. METAGRAM

She wrote him a letter from over the sea
That was merry and cheery and bright as could be;
She was roguishly loving and teasing by turn,
Yet wrote in a manner that made his heart yearn
For the PRIME of her face and the FINE of her smile,
And a glimpse of his home in the Emerald Isle.

He smiled as he read the P. S. at the end:
"Dear Paddy, my darling, I find I must send
A—well, you know, dear, what I'm sending, I'm sure!
They're down in this corner—a hundred or more!"
"Sure, Norah," sighed Pat, as the missive he lipped,
"I wish that your letter was wholly post-script!"

The Study, December, 1895. GUIDON.

CXXI. METAGRAM

(LITTLE PRINCE PETTY-BOY)

When Little Prince Petty-Boy closes his eyes,
He dreams of the angels afar in the skies.
Nor is it PRIME dreaming I fancy, but real.
Their actual presence the little ones feel;
Enjoy their companionship through the long night,
While earthward, at dawning, their spirits take flight;
For none who are striving the Savior to please
Are nearer the Kingdom of Heaven than these,
When Little Prince Petty-Boy closes his eyes.
He visits the angels so near in the skies.

When Little Prince Petty-Boy opens his eyes,
He gazes around him in awe and surprise.
The angels have vanished, and FINE in their place
Stand papa and mamma, with radiant face.
So near like the real ones to him do they seem,
The bright ones with whom he has dwelt in his dream,
That the smile is not marred on his innocent face
By the thought that these angels are fallen from grace.
When Little Prince Petty-Boy opens his eyes,
He gazes upon us in loving surprise.

Mystic Dots, July, 1898. ZENITH.

CXXII. METAGRAM

Good-night, sweetheart, down mellow western skies,
The day-beams ONE and sink in twilight bloom,
And all the world is blotted out in gloom,
But there are deathless dawns in thy sweet eyes.

Good-night, sweetheart, thy little hand in mine
Thro' all the night of fortune, thrills my soul;
I have no griefs thy touch may not console
Nor any joys, dear heart, that are not thine.

Good-night, sweetheart, thro' all the dreamy night
Thine image TWOS beside me, and thy hand
Doth lead my soul thro' many a spirit land;
But thou art still the fairest in my sight.

Good-night, and God go with thee thro' all days;
For me, I crave none other God than thou;
To thee I pray, at thy behest I bow,
And lift my heart to hymn thy virgin praise.

The Study, March 1, 1894. COUNTRY LAD.

CXXIII. MONOPHONE

A MAN OF FIRST

As sharp as a Yorkshireman, shrewd as a Yankee,
As cunning as Scotchman and sly as a Jew.
Unknown to ill temper, of mind never cranky,
But awfully subtly he uses his cue!
He practices flattery, is quite sycophantic,
Is sharp as a needle, or end of a wedge;
He uses manœuvre, appears quite romantic,
And temperate, too, for he carries the "pledge!"
So wily and slily he uses duplicity,
As Machiavel of old Florentine fame,
And snatches a verdict with greatest felicity,
That, ere you're aware, he's up to his game!

A MAN OF LAST

As rough as a diamond, unpolished and candid,
Astute in manœuvre he never is seen!
Straightforward, trustworthy, untutored, right-handed,
Arcadian in air, unaffected in mien!
He's the *Fides Achates*, true-hearted and loyal,
The *Preux Chevalier*, pure, upright, undefiled,
He's a genuine Briton, impartial and royal,
Untarnished, unsullied, unstained, unbeguiled!
He's the Sir Philip Sidney of modern society,
A man open-hearted, outspoken and pure,
Unassuming in pride, unassuming in piety,
Of honest integrity, manners mature.

Henry (Ill.) *Republican*, Nov. 20, 1884. ADONIS.

CXXIV. MUTATION

The other night I had a dream,
And to me did it surely seem
That images of every size
And shape appeared before my eyes;
They capered round in manner droll,
And seemed quite real, but 'twas a WHOLE:—
A strange illusion of the night,
In short, A PANORAMA SIGHT.

Henry (Ill.) *Republican*, April 24, 1884. NESTOR.

CXXV. MUTATION, MULTIFORM

O, SPORTING LAD HE
Was anxious to be;
In every direction
His money flowed free.

But ah! it was not
For long. He soon got
A chance for reflection
ON A PIG-HERD'S LOT.

But that was too slow
To suit him and so
He thought he would back to
HIS OLD PARENT GO.

So homeward he went,
Prepared to repent,
And soon nothing lacked to
Complete his content.

This tale we refit
From the Biblical writ.
'Tis Gospel—but, truly,
NO HARD GOSPEL IT.

The secret's soon out,
But the floundering about
Of our muse so unruly
HAS PROLONGED IT, no doubt.

Milwaukee *Wisconsin*, January 8, 1887. BOLIS.

CXXVI. NUMERICAL

The 1 to 4 you need not fear,
For it is but a timid deer.

But 4 to 8 delights to ravage,
And owns a disposition savage.

The TOTALS, having many feet,
Are consequently very fleet,
While chasing insects that they eat.

Mystic Dots, September, 1899. MAUDE.

CXXVII. NUMERICAL

A spark of fire with a breath
Ends in destruction, perhaps death—
A 1, 2, 3, 4, 5,
A spark of genius, then its flame,
Gave to history this grand name—
6, 3, 4, 3, 2, 5.

When touring Spain, a crucifix
You may see in 1 to 6.

The Oracle, July, 1905. FRANK LYNN.

CXXVIII. NUMERICAL

Melindy is a 1 to 9,
So sweet and debonair,
With grace and charm in every line,
And worlds of golden hair.
No artist famed however rare,—
No words that tongue may utter—
Can paint her in her oaken chair,
Churning the butter.

I long to ask her to be mine,—
Mine only, if I'd dare—
To let me worship at her shrine,
And shield her from all care;
But when I would my love declare,
I hem and haw and splutter,
While Lindy calmly hums an air,
Churning the butter.

A 6 to 1 times I incline
My love for her to swear,
But ne'er accomplish my design,
For speeches I prepare
Depart before I am aware,
And I can only mutter
Dull platitudes to Lindy fair,
Churning the butter.

L'ENVOI

Prince, 7 to 9 in my despair!
Instead of halt and stutter,
Give me the nerve to ask her there
Churning the butter.

The Oracle, August, 1905. L. M. N. TERRY.

CXXIX. OMEGRAM

The first among the Saxon race
A coin of value found a place.
But change the final letter, mind!
And get a word for cattle kind,
Again it means the first or prime;
Once more it means a space of time;
Next, metal compound much in use;
Again, a fragment, a refuse;
And last a kind of fish is found
That in the Northern seas abound.

Philadelphia *Press*, December 9, 1885. MAX.

CXXX. PALINDROME

She stood on the table—yelled, "Burglars! Help!
Murder!"
Till officer Patrick McManus, who heard her,
Attempted to quiet her wailing and weeping:
"N-T -A-S -A-A-, S-A-T -N with your sweeping."
Chicago *Inter-Ocean*, Oct. 25, 1898. MARTELIA.

CXXXI. PALINDROME

In France a raid some years ago I made,
And met with Odo; round about we strayed
Together. For two strangers this was well;
Then each could help the other if he fell,
By Cis-Atlantic ignorance betrayed.

We saw somewhere a woman who displayed,
It seemed, a jeweler's whole stock in trade;
Showing what stars and planets for a belle
In France are rayed.

"I wonder if she's married?" Odo said,
With such an earnest manner, I'm afraid
I laughed a little. "So her jewels tell;
Madame may wear such things, but not
ma'amselle;
D-A-O-D -I-H-, O-O, -O-H -I-D -O -A-D.
In France arrayed.
Chicago *Inter-Ocean*, January 10, 1899. M. C. S.

CXXXII. PARONOMASY

The thing I ONE TWO THREE was that
I found much TOTAL in the vat
Where wine had been, and what TWO ONE
Was fact, for I was not in fun.
TWO THREE to tell a thing I knew,
And so TWO ONE just what was true.
NELSONIAN.
Chicago *Inter-Ocean*, March 14, 1899.

CXXXIII. REBUS

(A quotation from Shakespeare)

TOMORROW
TOMORROW
TOMORROW
TH CREEPS IS
DAY pace DAY
TO ED TIME

San Francisco *Post*, May 22, 1884. PRIVATE.

CXXXIV. REBUS, LETTER

CAT

Above I place
A household pet
That oft will grace
A home; and yet
You see a cat,
But cat it's not;
For I did *that*
To mar your plot
To solve it.

Seek, posers, seek,
O, hear me call;
I dare not speak,
For I am ALL;
But I would say
Ere I away,
This CAT take up
And ere you sup
Revolve it.
Newark *Call*, September 2, 1883. ENGLAND.

CXXXV. REBUS, ANAGRAM

Four teas mixed with sugar.

Oft we see this on a table,
But pray tell me if you're able
How this joy of spinster's heart
Will, if segregated right,
Bring a city old to light,
Known in German love and art.
DE VILLE MACAIRE.
Philadelphia *Press*, April 7, 1886.

CXXXVI. REBUS-GRAM

2 1 5 0
Y O

Puzzlers' Own, October, 1876. JENNIE M. LEE.

CXXXVII. REVERSAL

In Central Asia is its lair,
This "bovine mammal," oriental,
With tapered horns and flowing hair;
'Tis often classed as "ornamental."

You would be wiser if you knew
How without magic we are able
To turn the "grunting ox" into
The rudest knight of Arthur's Table.
Chicago *Inter-Ocean*, January 1, 1905. TRANZA.

CXXXVIII. RIDDLE

I saw a man behind a man,
I saw a man before,
Between the two there were in view
Exactly half a score.
Yet I can say, and this is true
Though strange it seems to be,
That only one, and he alone,
Was all mine eyes did see:
"Flat contradiction," you will say,
It looks so, I'll confess,
But you will see it, plain as day,
When rightly you shall guess.
Chicago *Inter-Ocean*, June 2, 1903. HAWKEYE.

CXXXIX. RIDDLE

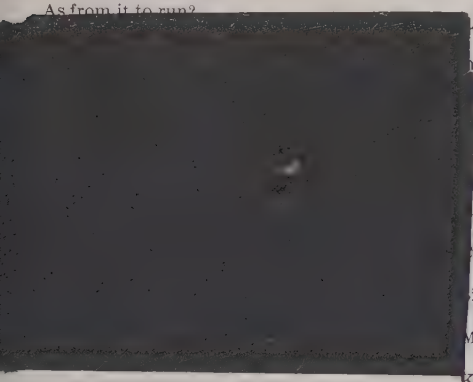
A red-headed crew,
Poor sticks, it is true,
Exceedingly snappish at times;
Of use every day,
Yet frequently they
Take part in most hideous crimes.

Each Fourth of July
Their spirits run high,
And numberless crackers they fire;
They startle the night
With the rockets they light,
Until at their work they expire.

Chicago *Inter-Ocean*, July 23, 1903. M. C. S.

CXL. RIDDLE

It is sought for by many,
But wanted by none;
What man so fleet-footed
As from it to run?



To those who gaze on me,
I seem to say, "Come higher!"
But rare are they who soar like me,
Or feel themselves aspire.

Golden Days, February 21, 1885. KHAM.

CXLII. RIDDLE

We travel by land and by sea,
On errands for Kaisers or cooks;
Though guiltless of authorship, we
Have filled some remarkable books.

Illiterate? Hardly; although
All learning we leave to our betters,
Yet all of our family show
The strongest attachment to letters.

Quite honest and free from all vice,
And faithful in service, yet I
Must own that each one has his price,
And some of the prices are high.

Retirement we calmly await,
And old age we never deplore,
For when we are quite out of date,
We always are valued the more.

Chicago *Inter-Ocean*, November 1, 1898. M. C. S.

CXLIII. RIDDLE

Over the way he had seen her fair face the dull casement adorning,
Bending over her sewing at evening, at noon, and at morning;
Never, in all the long days he had watched her and envied her labor—
Envied it, touching the fingers and holding the thoughts of his neighbor—
Had she looked over the street to the third-story window he dreamed at,
Lexicons many consulted while answers to riddles he schemed at,
Or when he other times smoked and concocted charades sentimental
Out of such base words as "sweetheart," a mystical youth and a gentle!

Out of one midsummer evening, when watching her taking the mat in,
After its dust she had shaken on heads of the passers-by, that in
Couples strolled spooningly under her window, he found she was fairly
Sizing him up, and to call his attention unto it, was squarely
Moving one eyelid the meantime with that entertaining vibration
Known to the very elect as "a Cissy Fitzgerald nictation."
What did he mean by exclaiming thereat, ye with Standards on missels,
"Winds of the deserts, tawhees, and small, sharp-builded three-masted vessels?"

Chicago *Inter-Ocean*, Jan. 31, 1899. SIR URIAN.

CXLIV. RIDDLE

An agent that changes
The blue blood to red
Is spelled with five letters,
A circle for head;
The rest is a circle,
A circle the mean:
There's one at the end
That is plain to be seen.

Golden Days, November 3, 1888. J. T.

CXLV. RIDDLE

An Apple of Hesperides
  Floats in translucent sea,
Close-rimmed by shores all snowy white,
And smooth as polished marble bright,
  Where no escarpments be.

Juno to Jove such fruit ne'er gave,
  Guarded by nymphs of old;
Lithe Atalanta race ne'er stayed,
Of maiden grace, no forfeit paid,
  This golden lure to hold.

Transmitting touch of Phrygian King,—
  Meed of Bacchantic feast,—
Would fail to gild this purest gold.
His fortune Midas would have sold
  For this,—his gift released.

More honored this than fabled hoard,
  In eager quest long sought;
The wondrous mystery of life,
Promise and portent of its strife,
  This gold contains inwrought.

Plainfield (N. J.) *Times*, July 9, 1885. HA HA.

CXLVI. RIDDLE

"Sweets to the sweet" (what commonplace!
Yet how effective!) and I place
A TOTAL on the lips of Grace.

"Taste good?" I ask. "Tastes doubly good,
As, I have always understood"—
She answers—"From its name, it should."

"Its name," I mused, "makes one suppose
It gathers sweet from phlox and rose,
For on and on with bees it goes."

"Oh, then your ALLS, I am to glean,
Like 'flowers born to blush unseen'
On me 'waste sweetness' "—tears—"how mean!"

Chicago *Inter-Ocean*, Dec. 27, 1898. SIR URIAN.

CXLVII. ROOKS TOUR

N N E T O L
R E T A A E
U V E L R N
T O R O E V
D T T O R E
L O O O T N

Start at a letter, solvers bright,
  That search alone will tell;
Then up or down, to left or right,
  From letter unto letter spell,
Until you use them every one,
  Yet use none of them twice,
And if this has been rightly done,
  You'll find a bit of square advice.

Chicago *Inter-Ocean*, April 19, 1898. LOCUST.

CXLVIII. TRANSADE

Eudora, who goes with me to the play?
  The frou-frou of silk skirts along the halls,
Then two soft arms around my neck are flung,
  And kisses sweet tell me Eudora goes.
  Eudora goes to don a gown of rose
And TOTAL silk, the while her saucy tongue
  Makes merriment about the star who thralls
Eudora, who goes with me to the play.

Poor little wife, who sits at home and sews,
  Into her work sweet words of me has sung;
Sweet thought of me her blushes yet upcalls,
  Eudora, who goes with me to the play,
  Has eyes for any man who looks her way,
And praises any TWO that sends love-scrawls.
  She laughs and ONES that pain my heart has
    wrung,
Poor little wife, who sits at home and sews!

Mystic Tree, March, 1898. DOROTHY DOOLITTLE.

CL. TRANSDELETION

No SECOND is my bright-eyed lass;
  Indeed, she's quite *au fait;*
But since she's joined a whistling class
  My wits have gone astray.
I call at night; in THIRD delight
  She murmurs: "Dear, hear this."
But when she pouts her lips to whistle
  I stop her with a kiss.

We rambled through the summer park
  The other afternoon.
Above a merry little lark
  Trilled his sweetest tune.
Said she: "How cute! Just like a flute,
  Such notes I shouldn't miss."
But when she FIRST her lips to whistle
  I stopped her with a kiss.

I LAST my haste. I can't resist.
I love my little pet.
Though she's a famous soloist,
I haven't heard her yet!
I'll tell you why. When she is nigh
My heart o'erflows with bliss.
And when she pouts her lips to whistle
I stop her with a kiss.
Ardmore Puzzler, August 15, 1904. BLACKBIRD.

CLI. TRANSDELETION, ANTITHETIC

I

Gentle reader, bow in prayer,
Or free some orphan child from care,
Give largely to the mission cause—
With TOTAL honor moral laws.

II

Blaspheme with each outgoing breath;
Jeer sacred life and holy death,
Profane God's house with ribald jest—
Conduct LAST marks the social fest.
Chicago *Inter-Ocean*, Dec. 6, 1898. ARCANUS.

CLII. TRANSPOSITION

When pink and red June roses dot
The margins of my garden plot,
With pansies interweaved;
When purple fuchsias swing their bells,
And wave the pretty asphodels,
And bleeding-hearts bereaved;
When decked are all the apple-trees
In snowy blossoms, and the breeze
Is laden with perfume,—
Ah, then 'tis sweet to study PRIME
Within the merry Summer-time,
When Life is in its bloom!

When Winter's winds are shrill and keen,
And through the window naught is seen
Except the drifting snow;
When bleak and bare the fields appear,
Betokening a dying Year—
And fond Hope's overthrow;
When gathered for the eve's repast
We fill our cups from steaming LAST—
And slowly ends the day,—
Ah! then 'tis sad to think upon
The happy hours of Long Agone—
When life is in Decay!
The Study, June 15, 1891. MAUD LYNN.

CLIII. TRANSPOSITION

That the gown was a dream I must strongly impress,
And the slippers and gloves matched its fresh tastefulness.
Oh, its knots of pink rosebuds, its festoons of lace,
And the ONE jeweled buckle to hold it in place!
Youth and SECOND age vowed her a perfect success.

And she mixed with the THREE at the Ball, I confess,
With a manner quite worthy of haughty Queen Bess,
While she owned to herself, with the happiest face,
That the gown was a dream!

But she must have been cold in her sleep, none-the-less,
For her thin elbows showed through the ragged print dress,
And the small feet looked blue on their stone resting-place,
For she never had been to a ball, in the space
Of her life; like the shoes, fan and gloves, you will guess
That the gown *was* a dream.
Ardmore Puzzler, July 6, 1899. MABEL P.

CLIV. TRANSPOSITION.

I set ajar the frail imprisoning door,
And from their cage, rejoicing to be free
Came fluttering doves, as white as driven snow
Or wind-lashed ONE at sea.

In ever-widening circles high they rose
With stately sweep, into the vaulted dome;
Then swift as arrows, sped unerring by
Toward their distant home.

I set ajar the portals of my heart,
And TWO came thoughts of love, sincere and true
Which sped afar, with neither doubt nor pause,
Straight homeward, dear, to you!
Chicago *Inter-Ocean*, July 14, 1903. ARTY ESS.

CLV. TRANSPOSITION

You would have come last night if you had known
How close I watched for you,
Out in the garden where the moonlight shone
With deepest evening blue.
The crickets' voices filled the air; I made
Words of them, these were they:
"He comes not, comes not, comes not;" so it played;
"What keeps, keeps him away?"

We were so gay last night—the others came;
The hours wore winged feet;
Some gracious spirit tuned all hearts the same,
And yet 'twas incomplete

Because *you* came not. Twice when breezes blew
Leaf shadows o'er the floor.
I fancied, out of hoping, it was you,
Your shadow at the door.

He sang—our Spaniard with the woman's smile;
Our sailor told his LAST;
And in the spaces of the interwhile
Sweet, tender whispers passed;
The night burned out as perfumed censers burn,
And all was at its best,
When drifts of dreamy chat came in their turn
To follow song and jest.

And I took all my little ONE of mirth
And played it fairly thro,'
Yet when cold midnight crossed the quiet earth
And bade us say "adieu,"
I from my pillow heard the crickets' cry
And made of it once more:
"He came not, came not, came not," just as I
Had made "comes not" before.

The Study, August 1, 1893. A. L. S.

CLVI. TRANSPOSITION

If I had known that you awaited me,
Longing to see my face,
And press my hand, not land nor sea
Had kept from your embrace;
But last time that we met, you seemed so staid
And cold, my heart grew chill;
"She loves not, loves not, loves not," so it said,
And you—you love her still."

You were so gay last night and I so sad!
The hours were weary years!
FINE loneliness the only guest I had
Except my silent tears!
I watched your flickering lights leap up and flare
The long and weary while,
And wished, beyond all wishing, I was there
To meet your loving smile.

Within the casement of my little room—
The pane wide open thrown—
I just could catch your garden's sweet perfume,
By zephyrs to me blown,
And hear the tinkle of the light guitar
And rustling drapery,
As, 'neath the tingling of the evening star,
I listened wistfully.

But when the lights were gone out, one by one,
The white moon overhead,
The night-wind came and found me there alone,
And this is what it said:
"She waited long for you, with wistful sigh!"
I heard my heart once more:
"She loves you, loves you, loves you," just as I
Had heard "loves not" before.

The Study, September 15, 1893. HESPERUS.

CLVII. TRANSPOSITION

(To Kosciusko McGinty.)

Annette was PRIMAL of the *Mystic Muse*;
And more than that, Annette was very pretty;
That being so, how could I help but choose
Her to adore, she being of my city?
I did not try—I her adored, and straightway
Sought access to her heart through that heart's gateway.

Ice-cream I tried, and chocolate soda, and
Bonbons of Huyler, music too, and flowers—
In short, whate'er my money might command—
All which she took in those bright Summer hours;
But if I hinted LOVE, 'twas; "Guy, you're silly,"
(The which I must confess it jarred me, Willie.)

And when I sought "sweet osculation," why,
I found my efforts LAST with such vigor,
That thinking all advances vain, then I
Began upon the matter thus to figure;
"Annette, dear boy, cares not for you, and therefore
'Tis best for you Annette you should not care for?"

The which was easier said than done, but still
Naught is accomplished here without the trying.
And so betimes I sought another gill—
Aye, two or three!—instead of "sadly dying."
Base conduct this for Annette's whilom wooer,
Who knew that her "friends" would take the news unto her.

One month (one long, whole month!) apart and then
We met again, the meeting somewhat chilly;
She said that I "most faithless was of men;"
I said that since to love her she thought "silly,"
And not to, "false," would she but kindly mention
What I SHOULD do, I'd give it my attention.

She sulked, I sulked; the time went speeding by;
She at the carpet looked, I at the ceiling;
Till by and by I heard a little sigh,
And turned—and kissed the tear down her cheek stealing!
Then sobbed the maid: "You're nicest when you're silly;
You're your REAL self!" (And then I fainted, Willie.)

Ardmore Puzzler, May 4, 1901. GUIDON.

CLVIII. TRANSPOSITION

With eyes suffused, her dear old face aglow
With pleasant memories of long ago,
Grandma, in cosiest of easy chairs,
Sits ONE the TWO she usually wears.
The Oracle, April, 1896. HERCULES.

CLIX. TRANSPOSITION

(Sonnet.)

Noon-Tide.

Through interlacing canopies of green
The light-tipped sun-shafts from the archer's bow
Glance quivering upon the moss below,
And flash their golden darts the ferns between.
Leaves windly strewn the forest carpet screen;
And Autumn blooms along the wood-ways glow,
Their slender PRIMAL earthward turned, as though
Sleep's gentle eyes had lingered o'er the scene.

Still are the forest ways as if TWO Death
Adown the bosky aisles had slowly passed,
And in a dell with leafy garlands hung,
Fanned by a vagrant zephyr's piny breath,
Pan lies asleep, upon the greensward cast,
His idle oaten pipe beside him flung.
The Oracle, February 15, 1897. NYPHO.

CLX. TRANSPOSITION

Chattanooga's fairest raiment—
Quaint, yet beautiful to me,—
Rightly decks "the mountains' " claimant
To sweet femininity;
Miss New York, *au fait* in fashion
Smiles at Chattanooga's gown,—
Smile half envy, half compassion,—
When my cousin comes to town.

Blocks, beyond COMPLETE, of shopping:
How she revels in the sights!
Every window finds her stopping
To immerse in its delights:
And I join in her inspection,
For two sparkling eyes of brown
Show in the plate-glass reflection
When my cousin comes to town.

In the evening, Seidl's, Sousa's,
Horse Show, Metropolitan,—
Over each one she enthuses
As but healthy girlhood can.
Chief amusement Tennessean
FIRSTS know—circus ring and clown!
How she claps her hands at Rehan
When my cousin comes to town.

As she warms about "the city"
In her happy, artless way,
Miss New York, politely witty
Is about her *naivete*:
But to men her girlish rapture,
Is a far from common noun,
And each day shows some fresh capture
When my cousin comes to town.

"Paradise" she captions Sherry's,
But so liberal her creed
Huyler's, with confectioneries,
"Heaven, too," she will concede.
Is it strange when breezes waft her
Southward, sorrow weights me down?
I'm in debt for six months after
When my cousin comes to town!
Thedom, October 1, 1894. KOSCIUSKO MCGINTY.

CLXI. TRANSPOSITION

Oh, I care not for wealth or position,
For pomp, or the love of display;
No desire for estate—no ambition
Has e'er crossed my humble pathway;
But the whole of my life—quite the feature—
Is centered in one little elf,
In this dainty imperious creature,
Who is the queen of the realm of myself.

Ah, she's up with the dawn in the morning,
And arrayed in her soft muslin gown,
Even PRIMAL, in classic adorning,
Must yield to her beauty the crown;
And when she disports in the water,
No FINAL can equal her grace;
God bless her, my own little daughter,
The life and the light of the place.
Ardmore Puzzler, Nov. 24, 1900. ESPERANCE.

CLXII. TRANSPOSITION

An ode he writes of many lines,
In fragrance vying with the pines
That overhang his rustic seat,
His theme, "A heart to love COMPLETE,"
Which, neatly penned, he signs.

But PRIMAL notes of his inclines
No mind to share his lot, and vines,
So, grumbling in his cool retreat,
He cogitates an ode.

This when engrossed he intertwines
With hearts and arrows in designs,
The last not FINAL, but to greet
Jane's eyes and win her favor meet;
Yet she sends "No," to him, declines,
A negative to his anode.

TOM A. HAWK.
Chicago *Inter-Ocean*, June 30, 1903.

CLXIII. TRANSPOSITION

At the Park Concert

Snugly ensconced in a nook of the balcony
With my cigar,
Lazily watching the ONE of humanity
Stretching afar,
Coming and going and surging and buzzing
Here in the night,
After the heat of the day in the city—
This is delight!

Under the trees and over the water
Voices resound
All of the park is alive with the people—
Their pleasure ground.
Shadowy shapes they are passing around me
Careless and free,
Waiting the music to flood wood and water
With melody.

Hush! the first strain of a SECOND selection
Falls on the ear,
And in a moment by some transformation
I am not here!
I am afloat on the breast of the water,
And not alone.
Where in the world have the years intervening
Suddenly flown?

Yet, here we are love, with hands locked together,
Here in our boat,
Fair, fair, my love, are you, bathed in the moonlight
Fair as a sprite,
And sweeter than music your voice soft and tender,
Charming the night.

Here in my arms, love, again let me clasp thee.
Thus let me hold
And may the stars of this evening of splendor
Never grow old!
* * * *
Ah! what's the matter? The music is ended—
The crowd in delight
Wildly applauds and a voice at my elbow says;
Have you a light?

Thedom, June 17, 1897. MARMION.

CLXIV. TRANSPOSITION

On a silken divan in the padishah's castle
Rests lovely Fatima, the queen of the THREE;
She has servitors many, both noble and vassal,
Few tasks to perform, and those the most facile,
And yet—is she happy?
I know not—maybe.

Through corridors distant a dulcimer tinging
Resounds on the night, sweet its faint melody.
The roseate gleams of the TWO o'erhead swinging
Its lustre on treasures of splendor is flinging,
And yet—is she happy?
I know not—maybe.

As she lingers there dreaming—young, rosy and handsome—
Naught but splendor around her those bright eyes can see.
From the garden below—worth an emperor's ransom—
Sweet perfume of ONES steal thro' half-open transom,
And yet—is she happy?
I know not—maybe.

Chicago *Inter-Ocean*, Feb. 13, 1900. HERCULES.

CLXV. TRANSPOSITION

Flirtation I've never defended—
The game, for the candle, won't pay—
Except that it may be commended
To while a dull evening away.
Though Cupid droop PRIMAL of fingers,
Disdaining a warfare half play,
The throb of a scar often lingers
With veterans worn in the fray.

The ball-room was crowded, oppressive
The perfumed and gas-brilliant air,
My chaperon least of possessive;
The first we sat out on the stair.
He begged, to recall the occasion,
The rose that I wore in my hair;
A grace that I gave, on persuasion,
(So bored!) as a favor most rare.

My handkerchief, dropped 'mid the dancers,
Found, tucked in his waistcoat, a place;
My glove and fan, after NEXT lancers,
Kept company then with the lace.
Is't true about "open confessions?"
Amused at his fervor—" 'twould be,"
I murmured, "that with my possessions
As well if you also took me!"

The rose—may it not fall to pieces,
As well in his keeping as mine?
Burn fan, with the glove, when he ceases
To pay his *devoirs* at my shrine?
What matter I promised to marry?
Such things are but trifles *en bal;*
What smarts is, his sister will carry
My five-dollar *mouchoir* of Val.

The Eurekan, Dec., 1893. DOROTHY DOOLITTLE.

CLXV. TRANSPOSITION

Love in a cot is,
I've TOTALED, all right;
Though all you've got is
Love morn and night.
But I would live me
A life without squall—
Give me, oh, give me
My Bachelor's Hall.

No one to scold you
When out after eight;
No "*there*, I told you;"
No "you'll have to wait;"
No ONE enormous;
No bills, big and small;
No she to reform us
In Bachelor's Hall.

Rooms all arranged on
The plan you think right;
Not a thing changed on
Returning at night,
No "Bid" to break our
Pet TWOS on the wall—
We'll *ne'er* forsake our
Dear Bachelor's Hall.

Ardmore Puzzler, September 15, 1900. NYPHO.

CLXVI. TRANSPOSITION

An idle rumor got about
That murder had been done. No doubt
Some maudlin PRIMAL wont to paint
The truth with necromancy quaint
Conceived the notion—gave a shout
And brought the whole police-force out.
Up rushed the captain, fussy—stout—
"Say, mister what's this here complaint,
An idle rumor?"
In dire LAST began to spout
Our friend. He'd heard an awful clout,
And then a groan, distinct but faint
From yonder house. Without restraint
The "cops" broke in and put to rout
An idle roomer.

Ardmore Puzzler, July 15, 1905. EVENING STAR.

CLXVII. TRANSPOSITION

The stress we place upon it
Is thoroughly absurd—
The fashion of a bonnet,
The way a waist is shirred.

Our headgear—does it matter
If it turban be or ONE,
Or the broadest brim the hatter
Ever made to foil the sun?

I'd not be TWOED as claiming
That Mode has not its use.
Its thraldom I am blaming,
Not power, but power's abuse.

Chicago *Inter-Ocean*, Feb. 25, 1897. TORFRIDA.

CLXVIII. TRANSPOSITION

The ONE was to sail for Manila,
Of course, with a girl left behind,
And sad was the heart of Priscilla,
But not too impulsive her mind,
She sighed at his ardent profession,
Yet wavered as heiresses do,
For people who grant large possessions
Would like to be sure of the TWO.

She'd cash of the kind known as "ready,"
And "THREE," as our forefathers said,
But feared that the ONE was unsteady
So SHE was not ready—to wed;
Long absences may FOUR a lover,
Though sometimes love FIVE with the same;
The surest of SIX to discover
An uncertain feeling's true name.

She bade him good-by with emotion,
Arrayed in the smartest of gowns;
A dream of artistic devotion,
A rapture in SEVEN and red-browns.
Now after events so distracting,
We learn as an actual fact,
He's found him a bride less exacting,
And she's found a groom more exact.

Chicago *Inter-Ocean*, March 6, 1900. M. C. S.

CLXIX. WITCHCRAFT

Come change a boy into a man,
While Dan changes into Joe:
And change a cup into a pan,
A leg into a toe.

A keg now change into a box,
A lea into a bog;
Then change a pig into a fox,
A cat into a dog.

In just three moves, no more no less,
You can change every one;
And then "Witchcraft" you will confess,
Is such a lot of fun.

Chicago *Inter-Ocean*, May 3, 1898. LOCUST.

Answers to Verse Puzzles

Pages 65 to 101

I. Literary puzzle (Third letter of each line.)

II. Schismatical, quantitative, heedlessness (3d, 4th and final letters.)

III. D-canter, decanter (bottle.)
E-knew by late d, enubilated (cleared from obscurity.)
V-late, velate (veiled.)
O-she owes, otiose (unemployed.)
T-knew I ti, tenuity (thinness.)
E- on, eon (dispensation.)
D-di, deedy (active.)

IV. J B-ru, Jabiru (Mycteria.)
O A-sis, oasis (bright spot in desert.)
S D-aile, Esdaile (Wisconsin town.)
E G-lops, egilops (herd grass.)
P E-ped, peeped (looked.)
H R-ming, a charming (a lovely.)
Joseph Badger (MAUDE.)

V. A-a, aye-aye C-al, seal (a creature)
B-one, bone H-one, hone (hard and very necessary)
I-deal, ideal I-deal, ideal (fairy-like.)
L-atch, latch C-atch, catch(fastening church windows and doors)
E- h, eh A-h, ah (indicates a glad surprise.)
N-al, nall G-al, gaol (holds both good and bad)
E-res, ears O-res, oars (are pulled)
ABILENE, CHICAGO.

VI. CHI-netic, kinetic (active.)
ROS-cid, roscid (dewy.)
O-bed I ent, obedient (compliant.)
PHIST-ular, fistular (like a pipe.)
Chirosophist.- fortune-teller.

VII. Peculiar Acrostic (first two letters of each line.)

VIII. Pall, fall.

IX. Covert.

X. Fooled, foe, old.

XI. Observation (initials transposed.)

XII. S-t-ern.

XIII. W-holly.

XIV. R-e-very.

XV. Gnome: gone, omen.

XVI. H-and.

XVII. S-kill.

XVIII. G-listen.

XIX. C-r-eels, c-l-eaves, c-l-eave, s-h-ears, c-h-air, c-h-arm.

XX. Eager, eater.

XXI. Adelina Patti.

XXII. John Howard Payne.

XXIII. a, Boss Tweed, b, Edgar Allan Poe, c, Peter Cooper, d, Michael Angelo, e, Patrick Henry, f, Paul Revere, g, Percy Bysshe Shelley, h, Artemus Ward, i, Alexander Selkirk, j, Thomas Alva Edison, k, Susan B. Anthony, l, Herbert Spencer, m, Li Hung Chang, n, Guy Fawkes, o, Ignatius Paderewski, p, Webster's Unabridged Dictionary, q, Mark Twain, r, William Tecumseh Sherman, s, William Penn, t. Israel Putnam, u, Henry Wadsworth Longfellow.

XXIV. Pixy-led.

XXV. Surf-ace.

XXVI. Whit-tier.

XXVII. Sex-ton.

XXVIII. Ear-nest.

XXIX. Grave-yard.

XXX. Win-some.

XXXI. Wine-cup.

XXXII. Has-sock.

XXXIII. Love-pot-i-on.

XXXIV. By-gone.

XXXV. Day-dream.

XXXVI. Feat-her.

XXXVII. Scent-less.

XXXVIII. White-caps.

XXXIX. Tell-tale.

XL. At-tends.

XLI. Rig-or.

XLII. Second-sight.

XLIII. Tooth-some.

XLIV. Saga-city.

XLV. Lip-o-thy-my.

XLVI. Sweet-heart.

XLVII. Fond-led.

XLVIII. Mass-orah.

XLIX. Up-holding.

L. Up-shot.

LI. In-to.

LII. Out-look.

LIII. Rain-bow.

LIV. With-in.

LV. Of-ten.

LVI. In-to.

LVII. Trop-ic-ally.

LVIII. Now-here, no-where.

LIX. With-out.

LX. Be-cause.

LXI. Ubiquitary.

LXII. Ours-elves.

LXIII. Ropalic, alicant, cantref, trefoil, foiling.

LXIV. Is-o-late, I-so-late, I-sol-ate.

LXV. Ithaca, Denver, Dover, Lyons.

LXVI. Ushant, Havre (You shan't have her.)

LXVII. Odontalgia, cantlet, Thisbe, herring. (O don't! Algia can't let this be her ring.)

LXVIII. Super-b.

LXIX. Go-d.

LXX. Film-y.
LXXI. Sigh-t.
LXXII. F-o-r-m-e-r.
LXXIII. Though-t.
LXXIV. W-h-eels.
LXXV. B-lame.
LXXVI. P-referred.
LXXVII. S-oft.
LXXVIII. P-leading.
LXXIX. H-and.
LXXX. C-rest.
LXXXI. Vital, vial.
LXXXII. Monody, moody.
LXXXIII. H-in-t.
LXXXIV. F-low-s.
LXXXV. J-us-t.
LXXXVI. C-over-t.
LXXXVII. Other: the, or.
LXXXVIII. Sweet: we, set.
LXXXIX. Tonight: on, tight.
XC. You, ewe, yew.
XCI. Sus-lik, lik-ing, ing-ena, ena-mor, mor-tal, tal-mas, mas-cle, cle-ver, ver-sus.
XCII. A pair of spectacles.
XCIII. A comma.
XCIV. Yesterday, to-day, to-morrow.
XCV. An air-cushion.
XCVI. P-egas-us.
XCVII. C-us-swords, cusswords.
XCVIII. Majesty.
XCIX. A clock.
C. A mat.
CI. Solitude.
CII. G-yrator-y.
CIII. Nothing.
CIV. S-p-r-y.
CV. Dey and knight; day and night.
CVI. Moss-rose.
CVII. Boa-tho-use, boathouse.
CVIII. Love's Young Dream.
CIX. Cobwebs.
CX. C-i-v-i-l.-
CXI. Corn, morn; Hope, Pope; School, fool, Book, brook; Home, roam.
CXII. Lawn dress, laundress.
CXIII. Odd ditties, Odd it is, Oddities.
CXIV. Site, cite, sight.
CXV.
V A C H E R O T
A V E I M O R E
C I P R E S E S
H E R E N E S S
E M E N D A T E
R O S E A K E R
O R E S T E I A
T E S S E R A E
CXVI. Successive, successive.
CXVII. Reiteration: reiter, ration.
CXVIII. Spa, ark; Spar, park; Spark.
CXIX. Kink, ink, kin, in, I.
CXX. Sight, light.
CXXI. Mere, here.
CXXII. Wend, bend.
CXXIII. Finesse, fineness.
CXXIV. Phantasmagoria.
CXXV. The prodigal son.
CXXVI. Scutiger: scut, tiger.
CXXVII. Tienda: tiend, Aeneid.
CXXVIII. Dairy maid: Myriad, aid.
CXXIX. Ora, orf, ord, orb, ore, ort, ork.
CXXX. Not rats, Madam. Start on.
CXXXI. Diamond light, Odo, doth gild no maid.
CXXXII. Sediment (Said I meant.)
CXXXIII. "To-morrow and to-morrow and to-morrow,
Creeps in this pretty pace from day to day,
To the last syllable of recorded time."
Macbeth. V. 5. 20.
CXXXIV. Taciturn (T-a-c I turn.)
CXXXV. Stuttgart (T-T-T-T, sugar.)
CXXXVI. Commonly (MMCL-on-yo.)
CXXXVII. Yak-Kay.
CXXXVIII. Man-x-man.
CXXXIX. Matches.
CXL. Trouble.
CXLI. A church spire.
CXLII. Postage-stamps.
CXLIII. She-looks, she-winks and she-becks.
CXLIV. Ozone.
CXLV. The yolk of an egg.
CXLVI. Bonbon.
CXLVII. "Never too old to turn,
Never too late to learn."
CXLVIII. Peagreen: agree, pen.
CXLIX. Zebra, bear.
CL. Pursed, prude, pure, rue.
CLI. Religious acts, sacreligious.
CLII. Nature, tea-urn.
CLIII. Girdles, grisled, gliders.
CLIV. Froth, forth.
CLV. Lore, role.
CLVI. Pale, leap.
CLVII. Editress, resisted.
CLVIII. Patching, nightcap.
CLIX. Petals, palest.
CLX. Enumeration, mountaineer.
CLXI. Diana, naiad.
CLXII. Pervious, previous, viperous.
CLXIII. Stream, master.
CLXIV. Girasole, gasolier, seraglio.
CLXV. Idlest, listed.
CLXVI. Learnt, rental, antler.
CLXVII. Artist, strait.
CLXVIII. Toque, quoted.
CLXIX. Sergeant, grantees, rentages, estrange, greatens, reagents, grenates.
CLXXI. Boy, bay, ban, man: Dan, don, doe, Joe: Cup, cap, can, pan; Leg, lee, tee, toe; Keg, beg, bog, box; Lea, leg, beg, bog; Pig, fig. fix. fox: Cat. cot. dot. dog.

Winter

By Ernest W. Ager (Ernest)

When the winter heaps the road with snow,
When little wood-beasts snuggle low,
And on our hearths the back-logs glow,
And young folk woo Terpsichore;
Then we old dogs who've had our day,
And long no more afield to stray,
With toasting shins are fain to stay
Before the blazing hickory.

Content to let the world roll on
From tranquil eve to placid dawn,
With no unconquered Carcassonne
To fill old hearts with hankering;
Well-satisfied in slippered ease,
To drift o'er life's pacific seas,
The Holy Book upon our knees,
A haven for our anchoring.

Old Omar dreamed a dream divine
Of Her, a Book, a Jug of Wine,
A dream the preachers may define
As somewhat allegorical;
With lingering years comes larger greed,
Three other things we moderns need,
An easy chair, the soothing weed,
And old files of the Oracle.

With cob-pipes filled with Cuban scraps,
The tattered sheets across our laps,
Before begin our evening naps
We spend an hour with Emery;
Once more we see, as on a stage,
The well-known figures cross the page,
Philologist and mime and sage,
Who live with us in memory.

Across the page in masquerade
They dance, the jester and the maid,
With lilts of love, of deeds essayed,
Of foolishness and jollity;
With tilt and fling they blithely trip,
With light kiss tossed from finger tip,
With breezy gibe, and quirp and quip,
With whimsy and frivolity.

Bold youths by hot ambition led,
And calm professors, college-bred,
To their own fixed convictions wed,
Discourse to us excitedly;
Poor Colin, with a lovelorn air,
Pleads tearfully with Phyllis fair,
We learn to listen to his prayer,
And pshaw!—he grins delightedly.

And here's a verse by one we knew,
The deftest of our Mystic Krewe,
We smile, but tears are shining through,
To hear him carol merrily;
Long, long ago, adown the bay,
His ship sailed outward on its way,
Grim Death was captain, gaunt and gray,
But Hope was steering cheerily.

* * * *

Old Toby rises from his mat,
Sniffs neighborlily at the cat,
And yawns, (a trifle wide at that,)
With an old friend's audacity;
Black Bet, the cat, discreetly blinks;
They're getting somewhat tired, methinks,
Of all this talk about the Sphinx,
And an old man's loquacity.

A truce to all that memory hath
Of when we trod the mystic path,
And our good wives, (they say in Gath!)
Thought we behaved dementedly;
We gather up our scattered traps,
Mix up a bowl of watered Schnapps,
And with a health to all good chaps,
Shuffle to bed contentedly.

The Oracle. December, 1905.

FORM PUZZLES

Arranged alphabetically, with names of inventors and dates of origin, and notable examples.

"There stands a structure of majestic frame."—POPE.

ACROSTICS

1—DOUBLE

SWALLOWTAIL
HORSECASSIA
OVERTHROWER
RUSHBEARING
TURPESCENCE
SHEPHERDISH
ITACOLUMITE
GUTTAPERCHA
HABERDASHER
TRANSPARENT
ENTABLATURE
DILAPIDATED

2—TRIPLE

PED
AXE
NOG
ONE
REN
ARE
MAR
ITA
CIT
AVE
LED

3—COMPOUND DOUBLE

ABROACH
NICOLAI
CALAMUS
ICEBELT
EMBARGO
NEBULAR
TANTIVY

4—COMPOUND TRIPLE

CRYSTAL
HIRPINI
INTERIM
CALCULI
APRICOT
GIRAFFE
OUTLAID

5—DIAGONAL

ORPIMENT
SLOTHFUL
NEEDLESS
ANTALGIC
BLUENILE
UPHOLDER
REINDEER
GARDENER

6—ARROWHEAD

GARES
ELEVE
NAMER
EMANE
TRINES
HARDS
ATES
NES
ES
S

7—CARET

L
MET
DACES
SORTIES
HELIOTYPE
DEROTREMATA
CARAVANSERAIS
RADICALSTRESSES
SERENELY OUTLINES
CENTNERS MAESTRAL
CASTANEA HETAIRAI
FORSAKES REMAINED
PENCILED RETAILED
BENGALEE SEMISSIS
SEASONER SANITATE

1. Example by Ned Hazel, Golden Days, April 30, 1881.
2. Example by Comet, Baltimore News, June 24, 1883.
3. Example by Tranza, Cincinnati Times-Star, April 28, 1881.
4. Example by N. O. Body, Philadelphia Press, January 20, 1886.
5. Example by Eagle Eye, Golden Days, July 24, 1880.
6. Reads across and down from left to right. Invented by Charlie Davis, American Puzzler, July, 1886. Example given is the first published.
7. (Pyramid and two rhomboids, one reversed.) Example by L. M. N. Terry, Ardmore Puzzler, December 29, 1900.

8—CROSS

```
    H A H
    E B O
    M O L
  M A R O T
M A T I C O S
H E M A T O G E N E S I S
A B O R I G I N A L I T Y
H O L O C E N T R I D A E
  T O N A R T S
    S E L I S
      S I D
      I T A
      S Y E
```

9—CROSS URDE

```
          P
        P E C
      P A L L A
    P R O T E C T
    O O L I T H E
  F A W A I S T E R A B
  B I X A R M H O L E C R U
G E N I I M M E R I T H A N K
Z O R I L S H E L T E R A N D O M
  D E A L T O R T O N A E D E S
    A L A E L I E N A I T E R
      S E R E T R A I T A R
          E Q U I N N A
          T U B S T E R
          R I S K E R S
          A N T E L M I
          I N E R M I A
          T A R S I A S
          U V A U R S I
          P A L M A T E
            L E P T A
              S H E
                S
```

10—CHAMPION CROSS

```
D I S C A M P S                 T E M E S V A R
  T U R R O R A H             M A L A R I A S
    M O T I O N E R         S A M A R I E N
      W E L L T R A P     M A L A N G E R
        S E L E R N E S   L A B A R C E S
          S E R E N I T Y P O L I T I E S
            S E R E N A T A P U N I N E S S
          D A L E B U R G A N G C A S K
            A N O M A L I A M A R A N T A
            L O V E L T O N A S A L I A S
            E M E R S I N G R A S P E R S
            B A L S A M I C A L P E L L A
            U L T I M A T A N I E L L I D
            R I O N I T E S T A R L I K E
          G A N G C A S K A S S A D E R
            A G E R A T I A S T U R I N A
            N E M E R T E S T E N N E S S
            G R E A T E N S U N N I T E S
            C A R T E N N A R N I C I N E
            A T T E N D E D I E T I C A L
            S I E N N E S E N S E N A D A
          K A S S A D E R A S S E L A S
            H A T T E R E D R I O N I T E S
          C A S T I R O N   T A T T A R A N
        M E S S I N E S       P E R S I M O N
      C E N T A R E S           R E T A I N E D
    P A S S A D E S               S E N E C I O S
  C E N T E T E S                   S I L E R I E S
C O N S I D E R                       A S S A I L E D
```

8. Invented by Ernest, Ardmore Puzzler, Oct., 1905. The first herewith.
9. Invented by Rex Ford, Chicago Inter-Ocean, April 19, 1905. The first herewith.
10. Invented by Dan D. Lyon, The Oracle, May 8, 1898. His first is given herewith.

11—CONNECTED DIAMOND CROSS

```
          Z
        R E P
      T O M E S
    C A P I T A L
      P E D A L
        S A L
  D       R       D
D E L     T A P     P I T
L E M A N D U M A S L A V E R
L E V E R E T A N A G E R E T I N U E
D I R G E   W I D O W   G E N E T
  L I E       C A D       N E T
    T           N           S
          D E N
        H A B I T
      P E R U S A L
        R E L E T
          S A Y
            R
```

12—CROSS PATONCE

```
            T
          A M
        P A R
          N O
        I C A
          A N
    P I C A M A R
  A N A T O L I A
T A C A M A H A C
  M O N O L I T H
    R A M A D A N
          L I
        A H A
          I T
        R A N
          A H
            C
```

13—CROSS QUADRANT

```
            B A S S M A T
            A C E T O N E
            S E R A N G S
            S T A Y E R S
            M O N E S I A
            A N G R I E R
    C A S T E S S A R A S S A
    A P H A S I A V A R O U S
    S H I P P E R A S C L E S
A T T R I S T A P I O C A R C U A T E A R S A N D
T A R E N T E S P O I L S O L A N I A M O E B A E
T R A N S E S I E C L E S U E T I E R O S A R I A
R E N D E R S A R A S S A S S E A R S E A M A I D
I N S E C T A M O R E T S E T A R I A B R A I D S
S T E R T O R O S O R E S T I R T O N A I I D A E
T E S S A R A R O L I A E A R S A N D E A D S E A
            S E R I E M A R T A C I E
            S T E A M E R I O N I T E
            A S S E A R S A N D E E L
            A B A C T O R
            R A N A T R A
            S C A L A R Y
            A T T A R A M
            N O R R A C E
            D R A Y M E N
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11. Example by Puzzler, (Florida) Boston Globe, June 27, 1882.
12. Invented by Skeeziks, Puzzle Craft, January, 1890. The first given herewith.
13. Invented by Phil Down, Chicago Inter-Ocean, June 14, 1898. Example by Phil Down, Chicago Inter-Ocean, April 4, 1899.

14—CROWN

```
        P
      G O
    C A R
  D A R T
P A T E N T E E S
  E L E C T E R S
    T A S K E R S
      E T T E R S
        R E E D S
```

15—CROWN—Combination

```
          A
        C U D
      T O T E M
    C O R O N E R
M A L T A U T O M A T O N A T A L
  H O A R D E N A Y E D E N A Y
    B R E A M E T E R O V E R
      T A P I R O D E L E S
        L E D E N O D E S
```

16—CUSHION SQUARE

```
A P H R I Z A       M E S C A L S
P T Y A L I N       E C T O P I C
H Y P P I N G       S T E N T O R
R A P P A G E       C O N V E N E
I L I A C A L       A P T E R I A
Z I N G A R I       L I O N I S M
A N G E L I C H E V E C S C R E A M S
          H E X A P L A
          E X I T I A L
          V A T H O R I
          E P I O T I C
          C L A R I C E
R A G L A N S A L I C E S P A S T I C
A C R O N Y C       P O M P A N O
G R I N N E R       A M I A N T H
L O N G O N E       S P A T A R O
A N N O T T A       T A N A G E R
N Y E N T E K       I N T R E A T
S C R E A K S       C O H O R T S
```

17—CUSHION SQUARE

```
D O C T O R S                 C A M B R I A
O H O O P E E                 A D O R I N G
C O R D A G E                 M O D E S T O
T O D D L E R                 B R E N T O N
O P A L I N E                 R I S T O R I
R E G E N T S                 I N T O R T S
S E E R E S S A P L E S S A R E C T A G O N I S M
          A T L A N T A B O L L A S
          P L A N T A R O L L I N S
          L A N D E T E L L E N G E
          E N T E R I C L I N K E R
          S T A T I S T A N G E N T
R E P A C E S A R E C T A S S E R T S I E S T A S
E T A G E R E                 I N S H O R E
P A M E L I A                 E S P O U S E
A G E L E S S                 S H O T T E N
C E L E S T I                 T O U T I N G
E R I S T I C                 A R S E N R E
S E A S I C K                 S E E N G E N
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14. Read across, and down left to right. May be inverted. Invented by Aspiro, Newark Call, December 20, 1885. Example by Yours Truly, Central N. J. Times, September 1, 1887.

15. Also called Southern Crown. Diamond, Rhomboid and Reversed Rhomboid. Example by Doc, Jr., Milwaukee Sentinel, December 30, 1886.

16. Invented by Old Joe, Oats to Sift, April 18, 1877. First seven-letter by Jarep, Noah's (N. Y.) Sunday Times, June, 1883. Example by Ernest, National Tribune, May 3, 1894.

17. Invented by Jarep, Noah's (N. Y.) Sunday Times, October 14, 1883. His first given herewith.

18—CUSHION SQUARE—E. P. L.

```
HALIMAS          ACETALS
ARAROBA          COCHLEA
LACONIC          ECBOLIN
IRONAGE          THOMIST
MONACAL          ALLISTE
ABIGAIL          LEISTER
SACELLAGICESSANTERS
    LAETARELKTREE
    LECAMASKRITES
    ATAGENSTIBIDS
    GAMELIARTICLE
    IRANIANEEDLER
PROCESSANTESSERAPHO
ROMANCE          EGERIAN
OMICRON          REGRATE
CACHOUS          ARRASES
ENROUTE          PIASTRE
SCOUTER          HATERAL
SENSERS          ONESELF
```

19—CUSHION SQUARE—Mytho

```
BARBARA                  MARSALA
AMERCES                  ABETTER
REDACTS                  RELATER
BRAVURA                  STATURE
ACCUSER                  ATTUNES
RETREAT                  LEEREST
ASSARTSTATISMASSENARRESTS
    TALANTALIENES
    ALETTESIESTAS
    TATTERSESSILE
    INTERNENTICER
    STERNONEALEST
    MASSENASSERTO
    ATTUNESHADERS
    STORGESAMITES
    SURBASEDIFICE
    ENGAGERETINAL
    NEESESTRECATE
SARASSASSERTOSSELETRESSES
AZALEAS                  RESTALL
RAILERS                  ESTELLA
ALLENGE                  STETTIN
SEENGEN                  SALTANT
SARGENT                  ELLINGE
ASSENTS                  SLANTED
```

18. Invented by Phil Down, The Study, December, 1893. First eight-letter by A. F. Holt, The Study, November, 1894. Above example by Sphinx, Chicago Inter-Ocean, May 10, 1898.

19. Invented by Mytho, Henry (Ill.) Republican, June 5, 1884. His first given herewith.

20—CUSHION SQUARE—D. O. T. S.

GROSETS EDDYING
RAPTURE DROSSEL
OPPOSER DOITTRE
STOCKER YSTORVE
EUSKARABISTRIAN
TREERATONERVATE
SERRATINGLEENED
BONORVA
FLARINGREATBEES
LEVESELVAGERASY
AVENTREATEDESCO
RENERVE BRENTAS
ISTRIAN EASTERS
NERVATE ESCARPE
GLEENED SYOSSET

21—CUSHION SQUARE—Poly

UNSOBEREAPING
NAIVETENGINER
SIBERIAGONISE
OVERTOPINETTE
BERTOLINITION
ETIOLINESTORE
REAPINGREENEY
ITALIAN
NAHOORS
GLOTTAE
RIOTACT
EARACHE
ESTENSETESIAN
SPAVIETFRENCE
TALACRERYNGUS
EVAPORSENNETT
NICOLAINGENIE
SERRANACUTING
ETESIANESTEGG

22—CUSPIDOR

NOTES SETON
NAVEL LEVAN
RELIT TILER
NEVES SEVEN
DENIMINED
NEVES SEVEN
RELIT TILER
NAVEL LEVAN
NOTES SETON
NAVEL LEVAN
RELIT TILER
NEVES SEVEN
DENIMINED

23—DECAGON (1)

M
FIR
BASED
FANCIED
MISCALLED
REILLUME
DELUGED
DEMERITED
DEDICATES
TALIPES
ETIOLATE
DEPLORERS
SEARCES
STEEP
ERS
S

24—DECAGON (2)

P A T E
P A R E R
S E R E N E
E L A N D
P E S O
L O R I S
V I S I T E
E V E N E
R E D E

25—DECAGON (3)

L
NOB
LOLLARD
BLAMER
AMUSE
RESIDE
DREDGER
EEK
R

26—DIAGONALS

LEUCOTHIOPS
LEPIDOSIREN
LAPIDIFICAL
LETTERBOARD
UNICORNBIRD
LEGERDEMAIN
LEGISLATURE
SUBINDICATE
NEGLIGENTLY
CHRYSOBERYL
TERRESTRIAL

20. Invented by Phil Down, Chicago Inter-Ocean, July 18, 1899. His first given herewith.
21. Invented by Sphinx, Chicago Inter-Ocean, June 28, 1898. His first herewith.
22. One interconvertible Rhomboid used six times. Invented by Skeeziks, Newark Call, Oct. 3, 1886.
23. Example by Iron Mask, Philadelphia Press, October 12, 1892.
24. Reads across, and down from left to right. Example by Nibbs, Phila. Press, April 21, 1886.
25. Example by (?), Cincinnati Enquirer, April, 1893.
26. Example by Tim Linkinwater, Norristown Herald, November 23, 1878.

27—DIAMOND

T
A H A
A R E N A
T H E A T R E
A N T I C
A R C
E

28—DIAMOND

S
P E T
H O P E S
P O R T R A Y
S E P T E M B E R
T E R M E R S
S A B R E
Y E S
R

29—DIAMOND

P
P A R
R A C E S
R E C I T E D
P A C I F I C A L
P A C I F I C A T O R
R E T I C U L E S
S E C A L E S
D A T E S
L O S
R

30—DIAMOND

C
L A R
B O N E R
M A C A T U S
B A C U L I T E S
L O C U L I C I D A L
C A N A L I C U L A T E D
R E T I C U L A T E D
R U T I L A T E S
S E D A T E R
S A T E S
L E D
D

31—DIAMOND

S
P E S
C O M I C
P A L I N E D
P A R I C I N E S
C A R D C A S T L E S
P O L I C A S T R E L L A
S E M I C A S T R A T I O N S
S I N I S T R A T I O N S
C E N T R A T I O N S
D E L E T I O N S
S E L I O N S
S L O N S
A N S
S

32—DIAMOND

S
L A R
M A T E D
T I T U L A R
C A M E R A T E D
P I R A T E D
C A T E S
L E D
D

33—DIAMOND

N
N O R
R A V E R
S A V A G E S
C U T I C U L A R
P A N I C U L A T E D
T U B U L A T E D
P O L I T E R
R A T E S
R E S
S

34—DIAMOND

C
C A B
J A N O D
H U N D R E D
C A N D L E F A T
T A N G L E B E R R Y
D A N G L E B E R R I E S
W I N E B E R R I E S
D E T E R R E N T
T E A R I N G
A M I E T
S E S
S

35—DIAMOND

A
A L S
F I L T H
F U R S E A L
A I R S O L L A R
A L L S O U L S D A Y
S T E L L A T E D
H A L S T E R
L A D E R
R A D
Y

27. First 7. By Deacon, Oliver Optic's Magazine, July 9, 1870.
28. First 9. By Sphinx, Oliver Optic's Magazine, March, 1874.
29. First 11. By Happy Thought, Oats to Sift, August 15, 1877.
30. First 13. By Odoacer, Mystic Knight, September, 1880.
31. First 15. By A. F. Holt, Ardmore Puzzler, December 15, 1901.
32. First Double 9. By Hyperion, St. Nicholas, September, 1875.
33. First Double 11. By Daunter, Oats to Sift, June 13, 1878.
34. First Double 13. By Prudence, American Farmer, December 1, 1894.
35. 11. By J. E. W., The Oracle, December 15, 1896.

36—DIAMOND

T
PER
MANES
PANADOS
TENACULUM
JAREDUCERUD
VANESOLESURER
JACANASURUBICON
TANACETUMURICATES
RENEWERADECIDED
SATEDURETROTES
SURUBICANED
MARINATES
DECAYER
RATES
NER
S

37—DIAMOND

B
FOP
DRAIL
PIERCED
TOADSTOOL
BIRRSALAMAS
CARACOLORIVEN
SALESOLICITETES
NOMESALIVATESATIN
BEMOLOCATEDARES
WIDERITESIREN
TENETEDEEDS
RAPESEEDS
TIMPANO
TIERS
TAN
R

38—DIAMOND

C
A B
C A M
L E A M
L U R E S
C U T L E T
A E T I T E S
C A R I L L O N
B A L L A R A G
M E T A L M A N
M E L L I G O
S E R I E S
T O M E S
S A G S
N A S
G O
N

39—DIAMOND

R
M I
R E E
P O N D
B E A S T
W A N D E R
B R A S S E S
P A S T I M E S
R E A S C E N T S
M O N T I C U L E S
R E A S C E N S I O N
I N D I C O L I T E
E S S E N T I A L
D E M U L C E S
T E N S I O N
R E L I E S
S T I A N
S E T S
S O L
S E
N

40—DIAMOND

A
ARE
ANCLE
ANCHORS
ARCHANGEL
ELONGATES
ERGATAE
SETAE
LEE
S

41—DIAMOND

D
RED
CAMEL
CAVILER
RAVAGED
DEMIGOD
DELED
LED
R

42—DIAMOND

M
RAR
SOLOS
ROTATOR
MALAYALAM
ROTATOR
SOLOS
RAR
M

43—DIAMOND

E
ANN
ILIAC
DYNASTY
ETHIC
PAL
O

36. Compound Diamond. Example by Ivanhoe, Watch Tower, January 11, 1883.
37. Combination Diamond. Composed of Pyramids, Rhomboids and a Diamond. Invented by J. C. M., San Francisco Post, February 16, 1882. The first herewith.
38. New Style Oblique Diamond. Example by Bolis, Golden Days, June 29, 1889.
39. New Style Diamond. Invented by Beech Nut, Gordian Knots, May 23, 1885. First eleven by Comet, Golden Days, December 26, 1885. Given herewith.
40. Oblique Diamond. Invented by Puzzler (O.), City and Country, September, 1886. First herewith.
41. Classical Diamond. Example by Maud Lynn, Newark Call, April 26, 1879.
42. Palindromic Diamond. Example by Primrose, Golden Days, August 27, 1898.
43. Perimeter Diamond. Example by Sphinx, Puzzlers' Own, October, 1876.

44—DIAMONDS

F
MAB
BASES
MASCLED
FASCIATED
BELABORAB
SETONINES
DERIDDLED
DANDELION
TABELLING
LAMASEINE
TAINTEDOG
DAMNATION
BATTINGAS
SEINEARLS
DOGARROTE
NARRATING
PASLOTTED
CARTSTIED
PATROLEND
NARROWING
STOWINGAP
SLINGAMER
ENGAMBLER
GAMBETTAS
CAPELTERS
ROWERETRY
COUNTERAS
GAWNTREES
PETRELSIP
REELSINES
RESINGLES
SINGULTUS
PIPELLETS
WALLSETTS
PARIALSUS
SILICIOUS
PLAITERAM
SLOESUNUP
SURUNDLES
SANDFLOOD
MULLENS
PEONY
SOS
D

45—DIAMOND

C R B N
CAROBINOT
CAROBINOTED
ROBINATED
B N T D

46—DIAMONDS

C
WHO
PEARL
T ERE K
DAB T KOS
LEPIDOSIREN
GIG M NET
R PEA T
CATTY
REE
R

47—DIAMOND

L
MAP
RAKES
MARENAS
LAKESARAH
PENATES
SAREE
SAS
H

48—DIAMOND

R
RIB
RIVER
BEY
R
O VESTA S
ACT ENTER AHA
OCEANSTEAMSHIPS
TAX TEASE APT
N ARMED S
B
BOA
BOATS
ATE
S

49—DIAMONDS

P C
ERA ELD
GLEBE FLEES
ELUSIVE ELEVATE
PRESIDENT CLEVELAND
ABIDERS DEALERS
EVERY STARE
ENS ENS
T D

50—DIAMOND

A
OXE
OXEXO
OXSXTXE
AXEXEXOXY
EXTXBXU
OXOXW
EXU
Y

Answer

J
CAR
CARAC
CALAMAR
JARARACAS
RAMADAN
CACAO
RAN
S

44. Connected—Zigzag. Example by C. U. Rious, Newark Call, October 22, 1882.
45. Connected Progressive. Example by O. Possum, Burlington Hawkeye, January 31, 1880.
46. Connected Double. Example by Wild Rose, Oats to Sift, August 22, 1877.
47. With Square enclosed. Example by Jason, Golden Argosy, April 25, 1885.
48. Connected. With Square in Center. Invented by Old Joe, Oats to Sift, May 16, 1877. His first given.
49. Connected. Example by Will O' The Wisp. Philadelphia Press, October 13, 1886.
50. Cryptographic. Example by Odoacer, Cricket on the Hearth, December 21, 1878.

51—DIAMOND CROSS

```
          V                   D
        P O R               S I R
      R A C E D           P A V E D
    R E C I T E D       P O T A G E S
  P A C I F I C A L   S A T I R I C A L
V O C I F E R A T E D I V A R I C A T E S
  R E T I R A D E S E R E G I C I D E S
    D E C A D E S O L E D E C A D E S
      D A T E S I M I L E S A T E S
        L E S O M A T I C A L E S
          D E L I T I G A T E S
        P E R E L I G H T E D A M
      C O N E D E C A T U R O V E D
    C A L O T E S A T E R E M A N E T
  P O L E M I C A L E D O M I N I C A N
D E N O M I N A T E S A V A N A L A M A R
  R E T I N I T E S   M E N I L I T E S
    D E C A T U R       D E C A T U R
      S A T E R           T A M E R
        L E S               N A S
          S                   R
```

52—DIAMOND OF DIAMONDS

```
            M
          B A A
        B E L L A
      M A L C O L M
    S A A L O N E A T
  S I L V A L E A T E R
M A L C O L M A T I N E E
  P I A V O N T A T E N E T U B
P A L L A L T E N O R E T O G A S
  M I L L D A M A N A T E E U G E N I E
    A L D E R I T O T E D A B A N E R
      A A R I L E R E D A R E S I R
        M I L L R E E A R A C H E
          T E R E T U B E C H E
            R E T I T U S H E
              E U T E R P E
                B U R S A
                  S P A
                    E
```

53—DIAMOND CROSS

```
                  C A M
                C A L E B
              S I L U R U S
                D E M I T
                  R E T
              M O T O R
                P I N
    J         P I C U L         T
  S U P   V   P   M A R   J   B   C U B
S A P O R A G A G I L E S O P O T A M E D
R E V I S A L E P A L A D I N A H U M B L E D
  T O T E M U M A D A M A R A P E N E L L Y
    R E D   E   W   N U N   H   A   L E E
      R         M U S I C         R
                  R E P
                C A R U S
                  B U G
                H U M U S
                  L O T
                C A R A C
                  C U P
              C   B A S A L   R
            G A S   P E R   R E X
          B O R E D O S E D A N E S
        C A R A V A N A D I C E B O X
          R E V E L E M A N E W E L
            D E N   S U N   S A C
              L       M       L
```

54—DIAMOND HEART

```
          B               F
        M U M           M O B
      C A T E R       T A P E R
    M A N T R A P   M A N U M I T
  B U T T E R C U P O P U L A T E D
    M E R R I E R U B E M A Z E D
      R A C E R A R E R I T E S
        P U R A T C H E T E D
          P U R C H A S E D
            B E H A V E D
              R E S E T
                S E T
                  D
```

55—DIAMOND (BOSTON)

```
            F A
          C I T S
        M A R T H A
      C A M E R A T E
    F I R E M A S T E R
  A T T R A C T I L E
    S H A S T E R S
      A T T I R E
        E E L S
          R E
```

51. First 9 by Daunter, Oats to Sift, June 6, 1878. First double 9, Hal Hazard, Salmagundi, February 26, 1882. First 11 by Elbert, Noah's Times, July 29, 1885. Given above. First 13 by A. F. Holt, Chicago Inter-Ocean, May 14, 1901.
52. Invented by Hazleton, Golden Days, September 10, 1881. Example by England, Elmira Tidings, November 26, 1882.
53. Old Style. Composed of seven 7-and eleven 5-letter Double Diamonds. Invented by Beau K, Oats to Sift, January 24, 1877. His first herewith.
54. Example by Dandy Lyon, Boston Globe, April 1882. Also Inverted.
55. Also Double and Compound. Invented by Dona Telore, Sandy Hill (N. Y.) Herald, May 3, 1888. The first given herewith.

56—DODECAGON

```
    A     M
  I R I   D A L
A R E N D A T O R
  I N C I T E R
    D I N A R
  D A T A R I A
M A T E R I A T E
  L O R   A T E
    R     E
```

57—DODECAGON

```
D A M A R
A N I L E
M I N I M
A L I Q U A N T
R E M U R M U R
    A M I T E
  N U T H A T C H
  T R E A S U R E
      T U T O R
      C R O W N
      H E R N S
```

58—DODECAGON

```
          G R A B
        L E U K E
      T I N G I D
  P R E D E S T I N E
  R E V E R T I N G
  E V A N G E L S
    D E N T I N E
  T E R G I T E S
L I S T E N E R S
G E N T I L E S S E
R U G I N S
A K I N G
B E D E
```

59—LETTER E

```
P R A A M O D E R E L E T
R H I N O B O L E X I L E
A I D E D O G A L I M E S
A N E L E L A T E L E C T
M O D E R E L E T E S T Y
O G I V E
D I V A N
E V A D E
R E N E W Y N D S
E N E M Y E A R N
N E V E N A S I A
E M E N D R I N K
W Y N D S N A K Y
Y F E R E
N E B E L
D R E U L
S E L L S T A L E L M E R
E C L A T A Z E L E A V E
L L A M A Z I A M A L E T
L A M E L E A S E V E N E
S T A L E L M E R E T E X
```

60—ENNEAGON

```
        R
      S E R
    M O T E S
  S O M I T E S
R E T I T E L A R I A N S
  R E T E T E L A R I A N
    S E L E N O G A M I A
      S A L O M E T E R S
        R A G E - E R N T
          I R A T E
          A I M E R
          N A I R N
          S N A S T
```

61—GREEK CROSS

```
    P E G
    A X E
    G I M
P A G A N I C A L
E X I N A N I T E
G E M I N A T E D
    C I T
    A T E
    L E D
```

62—GREEK CROSS

```
    M A D S
    O V E N
M O D E R A T E
A V E M A R I A
D E R A I L E R
S N A R L E R S
    T I E R
    E A R S
```

63—GREEK CROSS

```
      C O R I
      O V E N
      N E S S
C O N C R E T U R E
O V E R S T A T E D
R E S E T T L I N G
I N S T A L L A T E
      U T I A
      R E N T
      E D G E
```

56. Also Double. Example by (?) Philadelphia Press, April 3, 1889.
57. Also Double. Example by Dottie, Golden Days, February 27, 1897.
58. Also Double. Invented by Tom A. Hawk, Chicago Inter-Ocean, January 2, 1900. The first herewith.
59. Example by Howard, Boston Globe, March 6, 1883.
60. Suggested by St. Julian. Example (unfinished) by Frantz, Mystic Tree, January, 1900.
61. Example by Dumaine, Philadelphia Press, January 6, 1886.
62. Invented by Ed Wynne, Agricultural Epitomist, November, 1886. Example by Ed Wynne, Western Plowman, August, 1887.
63. Invented by Jason, Ardmore Puzzler, September 16, 1899. The first given herewith.

64—GRECIAN CROSS

```
      A T T A C C A
      T H A L L U S
      T A I L O R S
      A L L E G R E
      C L O G H E R
      C U R R E N T
E S P A R S A S S E R T S E S T E T T
S T Y L E T S Z E M E R E N T A S I A
P Y R A M U S E G A L A S T U M P E R
A L A M O D E M A N A N T A M P E R S
R E M O V E R E L A P S E S P E N C E
S T U D E N T R A N S I T I E R C E L
A S S E R T S E S T E T T A R S E L S
      E C H A L A R
      S H A M B L E
      T A M K A L A
      E L B A L A D
      T A L L A G E
      T R E A D E R
```

65—HALF SQUARE DIAMOND

```
                C
              N O R
            C U N E R
          C O N S T E D
        N O N C E R R I S
      C O U S I N I A S E S
    C O N S T A T E M P T E D
  N U N C I A T E V I L E Y E S
C O N S E N T E R E C E S S I O N
  R E T R I E V E P I Z O A N S
    P O L E M I C I T I N G S
      T E M P L E Z I N G E
        S E L E S O N G S
          N A Y S A G E
            R E I N S
              D O S
                N
```

66—HALF SQUARE

```
A C C I A C C A T U R A
C H A N C E L L E R Y
C A S S E R O L E S
I N S E R T I O N
A C E R B I T Y
C E R T I E S
C L O I T S
A L L O Y
T E E N
U R S
R Y
A
```

67—HALF SQUARE

```
                H
              D O
            H E M
          M A G E
        M A B E L
      C O N I N E
    C I N G L E S
  M O N T O I R S
M A N G O S T A N
  H A B I L I T A T E
    D E G E N E R A T E S
      H O M E L E S S N E S S
```

68—HALF SQUARE

```
                S
              P A
            C E R
          C A R S
        S O U P E
      C A R P E N
    C A N N O N S
  M O R D A N T S
P E R I B L A S T
  P I S T O L E T T O
    T E S S E L A T I O N
      M A L T E S E S T O N E
        M A L T E S E S T O N E S
```

69—HALF SQUARE

```
          C A T A S T R O P H A L
            A C A N T H A R I A N A
              T A R T A R I N E S I N
                A N T E P A N E S A G G
                  S T A P P L E S E R R E
                    T H R A L L S A N D E N
                      R A I N E S A L T I S H
                        O R N E S A L I E N C E
                          P I E S E N T E R I E S
                            H A S A R D I N I A N S
                              A N I G R E S C E N C E
                                L A N G E N H E S S E N
```

70—HALF-SQUARE

```
B A P T I S T V A L L E Y
A L L A N T O I D E A N
P L A S T E R C A S T
T A S S E L B U R S
I N T E R L I N E
S T E L L A T A
T O R B I T E
V I C U N A
A D A R E
L E S S
L A T
E N
Y
```

64. Invented by Beau K. Oats to Sift, August 9, 1876. First 7 by A. F. Holt, Noah's Sunday Times, June 24, 1883. First 8, by A. F. Holt, Chicago Inter-Ocean, March 13, 1900. Example by Hal Hazard, Thedom, February 1, 1889.
65. Example by Frantz. Shut-in Friend, October, 1900.
66. Invented by C. T. Hat, Oliver Optic's Magazine, 1873. First 11 by Graham, Norristown Herald, August 9, 1879. First 12 by Gladstone, Golden Days, February 11, 1882. First 13 by Pallas, Scranton News, April 29, 1893. Example by Rex Ford, Chicago Inter-Ocean, September 6, 1898. Also Double. First 10 by Sigmund, Golden Days, June 23, 1883. First 11 by C. U. Rious, New Orleans Chronicle, May 17, 1884.
67. Inverted. Invented by Icicle, Danbury News, November 20, 1875. First 12 by Bolis, Golden Days, March 23, 1884. (See same herewith.) First 13 by A. F. Holt, The Study, February, 1892. First 14 by A. F. Holt, Chicago Inter-Ocean, April 3, 1900. Also Double. Invented by Icicle, Danbury News, November 20, 1875. First 11 by A. F. Holt, Noah's Sunday Times, December 16, 1883. First 13 by A. F. Holt, Chicago Inter-Ocean, April 12, 1898.
68. Double. First Double Inverted 13 by A. F. Holt.
69. Squared. Example by A. F. Holt, Chicago Inter-Ocean, September 5, 1899.
70. Example by Krawen, The Oracle, March, 1906.

71—HALF SQUARE

M E A S U R E R S
A C A R I D A E
E A R L D O M S
C A T E R E R
A R C A D E S
A T T A I N
S L A K E S
R E A D S
U D D E R
I R I S
R O E S
D E N
E M S
A R
R S
E

72—HALF SQUARE

C
F O
G A N
B A L D
B A R S E
B A R R E N
G A R R O T S
F A L S E T T E
C O N D E N S E S
P O V E R S E E S O
C A N E P O T A L I N
B A R D R O V E R U N G
Z A N T E S T E R U N G S
B A T T E N E A R U D E S T
C A N T A R S E L U N E T T E
P A R T E R R E S I N G S T E R
C O N D E N S E S O N G S T E R S

73—HALF SQUARE

A S T R A G A L A R
S E R E N E N E S S
T R U N C A T E
R E N T E R E R
A N C E D E
G E A R E D
A N T E
L E E R
A S
R S

74—HALF SQUARE

P A
O S
P A R S
O L T I
W A S T E S
A S T A R T
P O S T U R A L
A L T A R A G E
P O R T E R A G E S
A S S I S T L E S S

75—HALF SQUARE

E S T R A P A D E
S T R A T A G E M
T R A I T R E S S
R A I S I N
A T T I R E
P A R N E S
A G E
D E S
E M S

76—HALF SQUARES

R E P O S S E S S I O N S
L E X A S P E R A T O R S
C A P A R C E L B L I N D
B O N O S C I L L A T E S
B A N C S P E L T E R E D
G A L D A S E L L E R E D
C A L D E S E R B A R E S
G A L L A N T S A L T E D
B A L L E S S E S T I E D
B A L D A S S A R I O N S
C O N D E N S A T I O R D
L A N C A S T E R I A N S
R E P O S S E S S I O N S

77—HALF SQUARE

F
F O
F O R
F O R E
F O R E S
F O R E S T
F O R E S T A
F O R E S T A L
F O R E S T A L L
F O R E S T A L L E
F O R E S T A L L E R
F O R E S T A L L E R S

78—HALF SQUARE

R U M I N A T E
U R A N U S E S
M A S E R S
I N E S S E
N U R S E S
A S S E S S
T E
E S

79—HEXAGON

C A T
A L E E
T E A C H E R
E C B A T I C
H A N A P E R
E T A G E R E
R I P E N E D
C E R E
R E D

71. Duad. Example by Joel H. Hint, New Orleans Appeal, April 1, 1889.
72. Compound. Invented by King Cotton, Mazy Masker, November, 1878. Above Inverted example by Puzzler, Cleveland City and Country, October, 1887.
73. Boston. Also Double. Example by Boston Boy, the inventor, East Boston Advocate, April 18, 1885.
74. Boston Inverted. Also Double. Invented by Boston Boy. Example by Dona Telore, East Boston Advocate, April 18, 1885.
75. C. ? C. Also Inverted. Example by Toophus, Family Fiction, January, 1888.
76. Combined. Invented by Don Carlos (Dakota), Milwaukee Sentinel, February 24, 1887. Example (first of its size) by Majolica, Ardmore Puzzler, April 1, 1906.
77. Progressive. Example by Stump, Golden Days, July 17, 1897.
78. Also called Irregular Octagon. Example by Aspiro, Golden Gate Catholic, November 15, 1890.
79. Triple. Reads across, and right to left down. Invented by Redcap, Golden Argosy, November 21, 1885. The first herewith.

80—HEPTAGON

```
R          S
AB        BA
PEP      PER
INAMORATO
DECORATES
 STRAKES
  SATES
   LEE
    S
```

81—HEPTAGON

```
  ACT
 SNAIL
ANOSMIA
CASEMENT
TIMMERS
 LIERS
  ANS
   T
```

82—HEPTAGON

```
   PASS
  WANTED
 PARIETES
 ANISETTE
 STEEPLES
 SETTLERS
  DETERGE
   SESSES
```

83—HEPTAGON

```
      R
     ROD
    CECIL
  POTHEEN
 WARRENTON
  PATOIS
 CORONET
RETRIEVE
ROCHESTER
 DIEN
  LET
   NO
    N
```

84—HEPTAGON

```
      D
     EN
    VIA
   INCH
 EXCELSIOR
 XYLOMIDE
 CLOSENS
 EOSINS
COMPETENT
 HOODING
  AMELS
   ERE
    S
```

85—HEXAGON

```
   ACER
  CAME
 ERIC
TONE
ACETYLES
CAROLINS
EMINENCE
RECESSES
```

86—HEXAGON

```
   T
  TAT
 TENOR
ANGLO
TOLED
 NET
  D
```

87—HEXAGON

```
    C
   CUB
  MATER
 CABIRIC
ATACAMA
 BELUTED
  DALES
   SAD
    R
```

88—HEXAGON

```
   C
  CAP
 PARER
 ERATO
 CACAO
 ACOLD
 NALES
  LED
   S
```

89—HEXAGON

```
NEIF
ENTAD
ITTRIA
FARRAND
 DIASTEM
  ANTAEAN
   DEERLET
    MALODOR
     NEDDIES
      TOILFUL
       REFINE
        SUNNY
         LEYS
```

90—HEXAGON

```
      C O O L S
    M A R R O W
  S I R N A M E
M I S D A T E D
C A R D A M I N E
 O R N A M E N T
  O R A T I N G
   L O M E N T
    S W E D E
```

91—HEXAGON

```
   ACRES
  CLERIC
 REVILED
 ERINITES
SILICATES
 CETACEAN
  DETERGE
   SEAGOD
    SNEDS
```

80. Also Inverted. Example by Phil Down, Philadelphia Press, March 23, 1887.
81. Example by Phil Down, Philadelphia Press, June 9, 1887.
82. Example by Phil Down, Crystal Palace Monthly, December, 1890.
83. Also Double. Invented by H. S. Nut, National Tribune, October 29, 1891. The first herewith.
84. Also Double. Above first Double example by Tom A. Hawk, Chicago Inter-Ocean, Dec. 5, 1899.
85. E. P. L. Invented by Alpheus, Sandy Hill Herald, October 11, 1888. The first herewith.
86. Example by The Poser, Mazy Masker, November, 1877.
87. Example by Delphine, Puzzle Points, May 2, 1885.
88. Example by Cyrus, Our Young People, January, 1887.
89. Extended. Example by (?) Philadelphia Press, August, 1892.
90. Bolis or O. K. Reads across, and left to right down. Invented by Bolis, Golden Argosy, August 29, 1883. His first given herewith.
91. Cambridge. Also Double. Invented by E. F. Edgett, Golden Argosy, October 17, 1885. The first herewith. First 11 by A. F. Holt, Chicago Inter-Ocean, April 4, 1898.

92—HEXAGON

```
      H
    O A K
  S I K O K
P A R I T O R
M A T A M O R A S
E V A C   U A T E
S I N       T E R
S A           L O
A               N
```

94—HEXAGON

```
G               Y
U N           N A
L E B       B A N
P A R A   S A N G
E R U B E S C I T E
D E C A P I T A T E D
  R E T I C U L E S
    S E C E D E D
      D A M I S
        L E O
          N
```

93—HEXAGON

```
          S T A T I C S
        R E G U L I N E
      E N G I S C O P E
    P R I M I P I L A R
  P E R C E P T I B L E
E X A M I N A T I O N S
P R E D E S T I N A T E S
  R A T I O N A L I Z E S
    E N T R E A T A B L E
      P R E M O N I T O R
        O V E R S T O R E
          S L A B L I N E
            E N D L E S S
```

95—HEXAGON

```
          N O S T O C A R V E L
        M O S A I C O B O I L E R
      P O E T I C O N I C O D D E R
    Y A N T I C O N C E A L E G G I N
  B A L T I C O N F E S S O R E M E A N
R O M A I C O N C E R T I N A S A S S E S
  H O B N O B I E S T I N G S C R E A M
    T A N R E C A S I N G S E R I A L
      S E R V A L O N G S P L E E N
        R E E F E R A S P A L E S
          I L E X E S E A T E D
```

96—HEXAGON CROSS

```
R A S E B           B A N E S
A R A M U S       S A P O T A
S A G I T T A   P O R O D I C
E M I T T E N T S O P O R A T E
B U T T E R T U B A R O M E T E R
  S T E R N A T A P O R E M E S
    A N T A E A N O D A T E D
      T U T A G E T I T E S
        B A N E S A C E R
      P O C O L A L I N E S
    T A L A R I C I R C L E T
  P A G O D I T E N C A U M A S
B O L O M E T E R E L U M I N E S
A C A D E M E S   S E M I T I S E
N O R I T E S       T A N I T E S
E L I T E S           S E S E L I
S A C E R               S E S I A
```

97—HEXDECAGON

```
      D A R
      E P E
  D E C O P E D
  A P O D E M E
  R E P E T E N T S
    E M E R I A U
    D E N I A L S
        T A L
        S U S
```

92. Conundrum Club or C. ? C. Also called A shaped. Invented by Skeeziks, Example by Skeeziks, Sandy Hill Herald, March 17, 1887.

93. Regular. Reads across. Diagonals and boundaries, left to right down, and right to left up. Invented by Dr. Quiz, Cincinnati Times-Star, November 4, 1879. Example by Cinque, Cincinnati Times-Star, November 11, 1881.

94. Conundrum Club or C. ? C. Inverted. Also called V or wing shaped. Invented by Skeeziks, Newark Puzzler, March, 1887. Example by Skeeziks, Philadelphia Press, March 2, 1887.

95. Compound Irregular. Composed of a Diamond, two Rhomboids and two Reversed Rhomboids. Invented by O. W. L., Oats to Sift, December 19, 1878. Example by Moonshine, Western Plowman, December, 1888.

96. Also called Illinois Cross. Invented by Sholto Douglas, Kar-O-Me, September, 1894. Example by Swamp Angel, Chicago Inter-Ocean, April 26, 1898.

97. Invented by L. E. Phant, Waverley Magazine, September 10, 1904. The first here given.

98—HEXDECAGON

```
      S E A
      A A N
    B I R T H
  B E N T H A L
S A I N T H E L E N A
E A R T H T R E M O R
A N T H E R I D I U M
  H A L E D O N
    L E M I N
      N O U
      A R M
```

99—HEXDECAGON

```
          N
        L   A
    D A P I F E R
      C R I M E A
    A P O C O P E
      R E T O R T
    P O L A R I C
  L I T E R A T I
N I C A R A G U A
  A M O R O S O S
    F O R A G E R
      E R A S E R
    E P I G E N E
      A T T O R N
    R E C U R E D
        I   S
          A
```

100—HEXDECAGON CROSS

```
J A P       A R A
A T A C   A M E S
P A R A G R A P H
  C A P U R S O
    G U L A S
  A R R A Y E R
A M A S S E T T E
R E P O   R T E R
A S H       E R Y
```

101—HOUR GLASS

```
R E C T U S A B D O M I N I S I N T E R N U S
  A D E N O P H A R Y N G E A L M U S C L E
    D O M I N I C A N T E R T I A R I E S
      I N C O N S I D E R A T E N E S S
        A L V E O L A R E C T A S I A
          L I C H E T M I N S T E R
            R E G I M E N T I N G
              E U P A T O R I N
                C O R A N T O
                  U R C E I
                    R A P
                      R
                    O P E
                  C H A I N
                S T Y L I S T
              R E P T A N T I A
            A R C H T R A I T O R
          E X P E D I T I O N I S T
        E X P E R I M E N T A T I V E
      S A I N T C H A R L E S R I V E R
    U M B I L I C A R I A D I L L E N I I
  O R B I T O M A S C E L L O L A B I A L E
M O N O L A T E R A L S T R A B I S M U S E S
```

102—HEXDECAGON

```
        W
      B A D
    P I E T I S M
    I N G E S T A
  B E G I R T I N G
W A T E R G I L D E R
  D I S T I L L E D
    S T I L L E R
    M A N D E R S
      G E D
        R
```

103—HEXDECAGON

```
      R I G
      A C E
      D O N
    C I S T I
R A D I C A L N E S S
I C O S A H E D R O N
G E N T L E M A N L Y
    I N D A L
      E R N
      S O L
      S N Y
```

98. By Rex Ford, Chicago Inter-Ocean, November 2, 1905.
99. Reads across and down. Invented by Skeeziks, City and Country, June, 1886. The first herewith.
100. Invented by Skeeziks, Puzzlecraft, January, 1890. The first herewith.
101. First 15 by Cinque, Cincinnati Times Star, August 3, 1881. First 19 by A. F. Holt, The Study, October 1, 1891. First 21 by Pallas, The Study, September 15, 1893. First 23 by A. F. Holt, The Study, December 1, 1893. First 25 by A. F. Holt, Chicago Inter-Ocean, January 16, 1900. Above example by A. F. Holt, National Tribune, December 20, 1893. Also Compound, when the two diagonals form a word.
102. Solid. Invented by Mahdea, Fame and Fortune, March 22, '88. The first herewith. Also Double.
103. Bolis. Invented by Bolis, Newark Call, April 3, 1887. The first herewith.

104—HOLLOW DIAMOND

```
                C
              C O T
            P O N O S
          C E N T R A D
        M U S T E R D A Y
      S U P E R M E D I A L
    P A R A T O N N E R R E S
  L A T E R A L S T R E S S E S
  M A G A L O N A   B A R O Q U E S
    D I B A M I D S     E T R U S C A N
      P A N U R I D S     L O I T E R E D
        L E M U R I N E     E R A S M I A N
          A U D I E N C E     E S S E N D I A
            A I L A N T U S     E E N D O O R N
    R U R A L I S M               S T A N N O U S
      P E D E S T A L               S E A G A G E S
        S I T U A T E S               T A R T A R U S
          S E R R E T E S               C A L O T T E S
            N I T R I D E S               M O R E L L E S
              D E N T A T E S               C E L E R I E S
                R A I N T R E E   S U S P E N D S
  L A T E R A L S T R E S S E S
    P A R A S E C R E T I O N
      C E N T U R I A T E D
        S E A C A L V E S
          S P O I L E R
            A N G E R
              E H R
                S
```

105—HOUR-GLASS

```
P A S T E L S
  A N N O N A
    L I E N S
      A M E S
        T O R
          I S
        O N E
      S P A N
    S P I T E
  S E I N E S
F A T N E S S
```

106—HOUR-GLASS

```
T R A N S N A T A T I O N
  E L A B O R A T I V E
    R E T A I N I N G
      R U S S E L L
        E T T L E
          S O C
            T
          R E E
        I D L E D
      F I N I K I N
    I T E R A T I V E
  E N N E A N D R O U S
S U N D A Y S C H O O L S
```

107—HOUR-GLASS

```
  I N G R A V E
    A L O N E
      A S S
        E
      C A W
    M I T E S
  D E S E R T S
```

108—ICOSAHEDRON

```
          S
        P   I
      A   U   M
        A   N
    A       L       E
  P   A   R   D   O   N
S   U   L   T   A   N   A
  I   N   D   I   G   O
    M       A       D
        O   G
      E   N   D
        N   O
          A
```

104. (Composed of 4 Rhomboids, (2 reversed) a Pyramid and an Inverted Pyramid.) Invented by L. M. N. Terry, Chicago Inter-Ocean, November 30, 1904. The first given above.
105. Pygmy. Reads across and down from left to right. Invented by Pygmy, Golden Days, January 9, 1886. Example by Evening Star, Mutual Friend, July, 1888.
106. X. Q. Zus. Diagonals read from corner to center and out again to corner. Invented by X. Q. Zus, Golden Days, March 27, 1886. The first herewith.
107. Queen City. Reads across and down. Example by E. Z. 2. C. Family Fiction, Nov. 9, 1889.
108. Diamond Shape. Example by Mrs. Harris, Newark Call, April 24, 1886.

109—ICOSAHEDRON

```
    T A I
    E R N
  N O S T O C S
  O P T I C A L
T E S T I C U L A T E
A R T I C U L A T O R
I N O C U L A T I O N
  C A L A T H E
  S L A T I E R
    T O O
    E R N
```

110—ICOSAHEDRON

```
      F     A     R
    B   H A R A L
  F E I T S U I
    H A R A R I
      I S A A C
    A R A N G O
  A T A U N T O
    R A N C O R
      S A N T I
    A R G O A N
  A U C T I O N
    L I O R N A
      I   O   N
```

111—LATIN CROSS

```
          T H A M A S P
          H I L A R I O
          A L Q U I E R
          M A U M E S T
          A R I E T T A
          S I E S T A S
G A S T R A P O R T A S S A S S U L A
A N T I O C O N E O N T A D E L N A U
S T A N S E R E U R G E S E J A N U S
T I N I E S T O R P O R S L A T E R S
R O S E T T A N G O R N U N N E R V E
A C E S T E S T E R N A L A U R V I G
P O R T A S S A S S U L A U S S E G G
          A C T I N A L
          S T A T I S M
          S I T U A T E
          U N I A T E S
          L A S T E R S
          A L M E S S E
          L E I S T O N
          M I T T E N T
          E S T R I T H
          S T E I N A U
          S O N T A G S
          E N T H U S E
```

109. Invented by Ef. Fen, Salmagundi, May 14, 1882. The first here given. First double by A. F. Holt, Chicago Inter-Ocean, September 28, 1897.

110. Newark. Example by X. L. C. R. Chicago Inter-Ocean, July 26, 1898.

111. Invented by Pat N. T., Noah's Sunday Times, July 18, 1880. Example by Phil Down, Scranton News, January 26, 1893.

112—LATIN CROSS

```
      P
    BEN
  PECAN
    NAN
G     N     R
TON DAN RED
GOWANADIREBUS
NAG NIT DUN
N     R     S
    BOM
  ROVER
    MEN
      R
    SIR
  RIGID
    RIB
      D
```

113—KEYSTONE

```
    P R I M A L
      L A N E S
  B L A N K E T S
    R A N K I N G
      E N T E R S
        A D A G E
          S I N G
            T E D
```

114—MALTESE CROSS

```
    CAREW
      BED
  C LOVER S
  ABOMINATE
  REVICTION
  EDENTATED
  W RAITH S
      TOE
    SENDS
```

115—MALTESE CROSS

```
      FORBEAR
    R I E E F
    UE F S S OO
    S T T R S
    S TARREADS
    I A E E I
    AI NWA NL
    N D E T S
      SADDLES
```

116—LYNN CROSS

```
KALARAMA                    TELEGRAM
 RAMADANS                    CAVILOUS
  MINERALS                    DOMINANT
   CELIBATE                    PETALITE
    SENATORS                    SEMERONE
     RETINITE                    COLORING
      SINECURE                    SOLANINE
       CARABIDSAGESSES
        ANEMONEALLSPICE
        RESOWINGLACIATE
        AMORETTESCORTED
        BOWERIESPIRLING
        INITIALSIATISTA
        DENTELLECTENTAL
       SAGESSESEEDGALL
      ROMANCES    HERODIAS
     PARENTAL      TALESMEN
    LAVENDER        CENTERED
   KALENDER          SIENIAWA
  TIMONEER            ALTERING
 BONELESS              SEMENOOD
DEPOSALS                RADANTIA
```

112. Composed of Diamonds. Invented by Pat N. T., Noah's Sunday Times, June 20, 1880. The first herewith.

113. Reads across and down, at an obtuse angle. Example by Will O' The Wisp, Our Young People, July, 1887.

114. Reads across and down. Example by Will O' The Wisp, Philadelphia Press, January 18, 1888.

115. Old. Read boundaries and diagonals. Example by Original, San Francisco Post, July 26, 1886.

116. Invented by A. F. Holt, Thedom, October 1, 1894. The first herewith.

117—MALTESE CROSS

```
  GRAMMATICAL
C SPHERICAL I
OF SPECIFY CN
NLB TCHAD BAF
SAAE SIN SARL
PULDA T ATOOU
INDISPENSABLE
CTRCH C PNALN
UIIT ATE DBIT
ONC HOUSE SNI
UG CHARITY GA
S VALIANTLY L
  CANCELLATED
```

118—MALTESE CROSS

```
   PARABOLICAL
    MONEMERON
Y    SILENES   C
EM    LONES    BA
RAS    NES     PAP
IDOL WIDEN    ZELE
SARUNICERONERAC
IRONEDELITESINO
MOSESERIOUSELIM
ISIS NOTUS   NETO
LIS    NES    DER
AS    MACER    SI
R    NOGALES    N
   BEROLINUM
  CAPARISONED
```

119—MALTESE CROSS

```
  PASTURAGE
H HORNITO R
AM LADLE BE
RAM PEE TEA
DRAB R ERRS
WATERSHOOTS
ACID C SORE
RAN COP PAR
EN DORIS MT
S POLECAT S
  PORTSALES
```

123—OBELISK

```
    A
   ACE
  PAINT
 AIDER
RHINE
TOMBS
ADEPT
BETEL
LIEGE
EARLS
```

120—MYSTIC CROSS

```
      D
     RIM
    AENIA
     CUN
  A CUMEN S
 RECUPERABLE
DINUMERATIONS
 MINERALISTS
  A NATIN E
     BIS
    SLOTE
     ENS
      S
```

121—MYSTIC CROSS

```
          W
         GEM
        CLAIM
      GLITTER
    WEATHERED
     MITERED
      MERES
   F    RED    R
  FEE  MEDES  RED
 PLANT MODELED HADES
FLITTEREDELIVERASANTE
FEATHEREDELIVEREDACTING
 ENTEREDELIVEREDENTILS
  TEREK SEVERED STILT
   RED   DERED   ENS
    D     RED     G
        MODEL
       ROISTER
     REDSTREAK
      DETRACT
       LEECH
        RAT
         K
```

122—NONAGON

```
CHAOS
HARPA
ARMET
OPERATES
SATANISTS
    TIPTOES
    ESTIMATE
    STOMAPODS
     SEAPIKE
      STOKE
       EDE
        S
```

117. Centrals. Example by Hit or Miss, Golden Days, June 5, 1880.
118. Pyramidal. Pyramids with an Octagon in Center. Example by (?) Newark Call, December 7, 1890.
119. Pyramidal. Four Pyramids joined. Example by Vivian, San Francisco Post, August 16, 1883.
120. Invented by Will O' The Wisp, Philadelphia Press, June 27, 1888. His first given.
121. Five diamonds. Invented by Tunste, Philadelphia Press, December 25, 1889. The first herewith.
122. Example by (?) Philadelphia Press. October, 1892.
123. Initials, centrals and finals read down. Example by Electric Light, Golden Days, April 15, 1882.

124—"O" PUZZLE

HOCCOSEABAT
DAROOSHIATUS
DOMETTTRONES
MOLLAHSMILES
BUNTEDSCARAB
LEGIST **SHEWER**
EGERIAHEMINA
GEMELSEMOVES
IREFULWIVERS
SILUREENERVE
TASLET **RASSES**
HOOPERTARTAN
STANESCABIAI
SCOVELCOPIER
TRITONDOREES
SEAPENOTERS

125—OCTAGON

CAR RED
CADES CAPEL
CALAMARADICAL
ADALINEPIDOTE
REMIPEDECOYED
SANER LATER
RED **LED**
MELEE GEMEL
REFUSALEVERET
ELUSIVEMELINE
DESIREDERIVED
EAVES LENES
LED TED

126—OCTAGON

MET
COURT
MONGERS
EUGENIA
TRENNEL
TRIES
SAL

127—OCTAGON

RAPS
MARRER
RATIONAL
ARILLATE
PROLATES
SENATORS
RATERS
LESS

128—OCTAGON

VIVARES
ITERANT
VEIENTO
AREASON
RANSOME
ENTOMOSTRACA
STONESQUARER
TUYFORE
RAFFLER
AROLIAE
CEREALS
ARERESTT

129—OCTAGON

SIC
TUNER
SUTTLED
INTAILED
CELIBATE
RELATER
DATER
DER

130—OCTAGON

C O R
S C A B
V A L E T
S P A R E D
C A P I T O L
C A B I R I
O L I V I L E
A R I M A N
R E T I R E D
B E R A T E
T O L E S
D I N E
L E D

131—OCTAGON

M A I M
C A S E D
C O N N E D
M O R A L E S
A R I D E R
A N I M A T E
S A M I T E
I N D I T E S
E L A T E S
M E E T E R S
D E T E R S
D R E S S
S E S S

124. Two Squares, two Rhomboids and two Reversed Rhomboids. Example by Gayberd, Boston Globe, December 19, 1882.
125. Compound. Example by Graham, Nutcracker's Monthly, October, 1879.
126. Example by Dick Shunary, Egyptian Darkness, The Sphinx, April, 1877. Also Double.
127. Example by E. F. Edgett, the inventor, in Canaan, N. H. Reporter, April 30, 1886. Also Double.
128. Conundrum Club. Invented by St. Julian. Example by Damaskus, Ohio State Journal, December 8, 1900. Also Double and reversed.
129. Oblique. Example by H. S. Nut, Golden Days, August 18, 1888. Also Double.
130. New Style. Example by Delphine, Golden Days, January 2, 1886. Also Double.
131. New Style. Example by Iron Mask, Philadelphia Press, September 30, 1891. Also Double.

132—OCTAGON

```
    A
   ICE
  IDOLS
ACONITE
  ELIDER
   STEVEDORES
    EREMITES
      DINED
      OTES
      RED
      ES
      S
```

133—OCTAGON CROSS

```
        PIP
       MITER
      PILETUS
      ITERATE
      PETALED
       RUTER
  PAD   SED   RES
 METRE SWAIN DUPES
PECTENSWARTERRUBICAN
ATTRITEARSOREEPISTLE
DREINEDITONESECTILE
 ENTER NEREE SALLY
   SED   RES   NEE
       TAXES
     RABINET
     EXISTER
     SENTERY
      SEERS
       TRY
```

134—OCTAGON CROSS

```
   JAH       SIP
  MELAM     CANES
JEZEBEL   SALUTER
ALEXITE   INUTILE
HABITATAPETIOLE
  METALIMESELLS
   LETITULAREE
     AMUSIVE
  MAPELICANOM
  HOLESAVANIDES
MONITORENICOTIN
ALIDADE  ODORATE
PETALED  METALED
  SODER     SITES
   RED       NED
```

135—PENTAGON

```
        B
       CAA
      LERMA
     LANGARA
   CENTERING
 BARGEMASTER
  AMARANTINE
   ARISTIDES
    ANTIDOTE
     GENETIC
      RESECT
```

136—PENTAGON

```
BELEES
OVERLED
NEUMATIC
ASCITICAL
ITINERATES
LATIROSTRES
 RETISTENE
  SETTERS
   SERRY
    SAY
     L
```

137—PENTAGON

```
      M
     CAR
    SATES
  DILUCID
SOLARIZES
ANIMATES
RECITES
STANES
ASSES
```

138—PENTAGON

```
      C
     SAD
    CAPER
   SABINES
 CAPITULAR
  DENUDATED
   RELATIVE
    SATINET
     REVERE
      DETER
```

132. Long Island. Invented by Shoo Fly, Quillets, November, 1894. His first herewith.
133. Example in Cincinnati Enquirer, October, 1893.
134. Example by Tely Graf, Elmira Telegram, October 24, 1883.
165. Invented by Myself, Golden Argosy, August 1, 1885. First eleven by Gayberd, Western Plowman, August, 1886. Example by Mentor-Poly, Mystic Tree, March, 1898.
136. Inverted. Example (the first double) by A. F. Holt, Chicago Inter-Ocean, April 26, 1898.
137. Tantrums. Example by Tantrums, Catholic Youth, February, 1886.
138. Oblique or Georgia. Example by Pink, Milwaukee Sentinel, December 23, 1886. Also Double and Inverted.

139—PENTAGON

P
A S
M A T
A R E A
D A M A S C E N E
S A R C O M A
T E E M S
A N A
E

140—PENTAGON

B
B A B
F A T E S
D E T I N U E
A T O N E R S
P E N A T E S

141—PENTAGON

C A T A M A R A N
A B O R I G I N E
M I N O R A T E S
B E D A Z E S
D A D E S
S O D
R

142—PENTAGON

P
D O
R O D
R I C H
V I T I S
R A S H E R
R I P P L E T
D I S A R R A Y
P O T P O U R R I
O C H R O I T E
D I L U V I O N
H E R I T O R
S E R I O U S
R A T O O N
T R O U P E
Y E R N S
I N S E T

143—POLYGON

C
A B
S E S S
T A T E
E D E L M
C A S T E L L A T E D
B E A D L E M E R
S T E A M E R
S E L T E R S
M E R
D

144—POLYGON

D O M
S P A R
R O P E S
S T E R E S
R E C E D E S
S T A R T L E S
D O C T R I N A L
P E R M E A T E
O P E R A T I V E
A R T E R I E S
M E D I T A T E D
R E L A I S E S
S E N I T E S
S E T E E S
S A V E S
S E S S
L E D

145—POLYGON

R A D
H O V E L
B E G O R E D
H E L E N I N E S
R O G E R S V I L L E
A V O N S T A T I O N
D E R I V A T I V E S
L E N I T I V E S
D E L I V E R
S L O E S
E N S

146—PENTAGON

B
S O C
B A Y A S
N A T A L I E
R U T I C I L L A
K A B A R A G O Y A S
M A I T E
T O L A
K O E
O N
F

147—POLYGON

C A K E
N A R E S
N A N T E S
C A N T I L E
A R T I S A N
K E E L A G E
E S S E N E S

148—POLYGON

L E R I S T A
E V E N T E D
R E S C I N D
I N C E N D S
S T I N T S
T E N D S
A D D S

149—POLYGON

T A R P E D
C U R E S P A R E D
C A R D I A C P A R A D E S
T U R B A N T O P A R O D I C A L
A R D A S S I N E R A D I C A T E
R E I N S U R E D E D I C A T E D
S A T I R E S D E C A T U R
C O N E S S A T E R
P E D L E D
W I P E R R I S E R
W A R I C E D R A T T L E D
P I R A T I C A L I T E R A T I M
E P I T O M I Z E S T R A P A D E
D E C I M A T E D E L A P S I O N
R E C I T E S R E T A I N S
D A Z E S D I D O S
L E D M E N

139. Virginia. Invented by Delmonte, Crystal Palace Monthly, January 30, 1888. The first herewith. Also Double and Inverted.
140. C. U. Rious. Invented by C. U. Rious, Hardin (Iowa) Citizen, July 17, 1885. The first herewith.
141. C. U. Rious Inverted. Example by Delphine, Temperance Banner, July 27, 1885.
142. New-style. Example by Tantrums, Brooklyn Union, September 26, 1886.
143. New Jersey. Invented by Teezer, Newark Advertiser, October 14, 1905. The first herewith.
144. New-style. Example by Yours Truly, Brooklyn Union, August 6, 1886.
145. Invented by Jarep, Jewish Messenger, 1877. Example (First eleven) by Dona Telore, Golden Argosy, April 28, 1885.
146. Skeeziks. Invented by Skeeziks, Newark Call, July 5, 1891. First herewith.
147. Hartford. Invented by Con Kerr, Golden Argosy, April 17, 1886. The first herewith.
148. Hartford, Inverted. Example by Nibbs, Philadelphia Press, November 3, 1886.
149. Compound. Example by A. F. Holt, City and Country, January, 1888.

150—PYRAMID

M
BAS
PARTS
POTTEEN
MARTINMAS
CARPINTERIA
HARVESTINGANT
WILLJSTONCENTER
CONDENSINGENGINES

151—PYRAMID

PETTICOATAFFAIR
PERNOCTALIANS
CONSTELLATE
TITILLATE
SELLENS
LEIGE
SNA
G

152—PUZZLER'S CROSS

S
HIT
RESET
ROSTRUM
HESTERNAL
SISTERINLAW
TERRIFIED
TUNNIES
D MALES S
NOT LAD HAS
WIVES ALTWARP FECES
WAGERER LEARNER FERRATE
NIGHTRAILTANINGEHERBALIST
DOVETAILSAWRITERSACRAMENTAL
TERRIFIEDANNEXESSEALETTER
SEALION REGREDE STINTER
RISEN PRESSES ESTER
LAD SOA TAR
W SHUTS L
SHUNTED
SHUDDERED
SOUNDINGROD
ATTENDING
SERGIPE
DERNE
DOG
D

153—PYRAMID

PAL
ARA
BALABAC
ARABELA
PALATINATES
ANELECTRODE

154—PYRAMID

POSTCAPTAIN
ANTERIORITY
EMENDED
DEMADES
ODE
RAD

150. Invented by C. T. Hat, Oliver Optic's Magazine, November, 1874. First 13, (?), New Orleans Chronicle, September, 1883. First 15, Dona Telore, Toledo Post, September 4, 1884. First 17, A. F. Holt, Knots, February, 1896. Given herewith.

151. Inverted. Example by Gi Gantic, Ohio State Journal, September 8, 1900. First 13, Col. Ossus, Golden Days, April 7, 1883. First 15, Owlet, Henry, (Ill.) Republican, July 31, 1884. First 17, A. F. Holt, Chicago Inter-Ocean, April 12, 1898.

152. Example by Jare-, Noah's Sunday Times, November, 1883.

153. Boston. Invented by Dona Telore, East Boston Advocate, April 18, 1885. First herewith.

154. Boston Inverted. Invented by Boston Boy, East Boston Advocate, April 18, 1885. First herewith.

155—PYRAMID

U S
C L A M
D O C T O R
C A V E R N E D
T O L E R A T I O N
M O N E Y S P I N N E R

156—PYRAMID

S
L I S
D E M E S
L O V A G E S
D E L I R A T E D
REGENERATES
S E G E M I N A T E S O S
R E C U R E C U S E D A L E S
R O M U L U S E R E S A V A G E S
N U M E R A T O R E D E L I C A T E S
R E G E N E R A T E D E G E N E R A T E S

157—PYRAMIDS

C U S T O M A R I E **S**
O **P** E R M A N E N **T** E
N A **P** E E N G E **S** U R
G R A **T** R I E **S** A I M
R A T E **S** A **R** O L L O
E L I T E **S** O R T E N
G E N E **S** O **D** E A R E
A P E **S** A L E **S** N I T
T I **S** A N D R A **T** E T
E **S** O R C E R I E **S** E
S A U T E R E L L E **S**

158—PYRAMID

P A R A B O L I C A **L** O C U S T T R E E S
N A V I C U L A **R** O **C** O R P O R A L E
M I N U T E **D** A V I **S** E A R I S K
M A L E **S** A V A G E **S** A S S E
B A **D** E L E G A T E **D** O T
REGENERATES
M O N E M E R O N
T O P P L E D
S A L E S
L O T
Y

159—PYRAMIDS

M
S I S
M O S T S
B O U T A N T
C A R R O N O I L
B A R R E L D R A I N
LOMBARDSTREET
S E A F E A T H E R S
W A T E R R E T S
L E C T O R S
R H E D A
O R E
S

160—PYRAMID

M E D I T A T E **S** A T I A T I O N
R E M O V E **R** I **M** I L L I O N
S A L E **M** E T E **S** L I T S
N A **R** E S U L T **S** E I
S I T U A T I O **N**
M E L T I N G
S T I N G
S O G
N

161—PYRAMID

W
A H A
T A **I** N **T**
E M E **T** I N **E**
R E F L **E** C T O **R**
B R I C K **T** R O W E **L**
U N I M P E **A** C H A B L **E**
G R A M M A T **I** C A S T E R **S**
S I D E S A D D **L** E F L O W E R **S**

162—RECTANGLE

C
M A B
M A C E S
C A C E R E S
B E R A T E D
S E T T E E S
S E E T H E S
D E H O R T S
S E R I A T E
S T A T I N G
S T I N G
E N G
G

163—RECTANGLE

M E S S A G E
A S P I R E R
T H E A V E S
T E A R O S E
E R R A N T S

155. Truncated. Invented by Aspiro, 1885. Example by Jesse Overlock, Brooklyn Union, July 11, 1886. First 16 by A. F. Holt, Chicago Inter-Ocean, February, 1900. First 16 inverted by A. F. Holt, Chicago Inter-Ocean, May 2, 1900. Also Inverted.
156. Compound. Invented by Graham, Nutcrackers' Monthly, August, 1879. Example by Yours Truly, Toledo Post, September 4, 1884.
157. Combined. Invented by Old Soldier, Ardmore Puzzler, October, 1900. The first herewith.
158. Compound Inverted. Invented by Myself, Golden Days, February 23, 1884. The first herewith.
159. Combined. Invented by G. U. N., New York Dawn, May 2, 1885. First 15, Jocarol, Chicago Inter-Ocean, May 11, 1897. Example by Maud Lynn, Hermit & Crypt, March, 1898.
160. Combined Inverted. Diamond and two Inverted Pyramids. Invented by L. M. N. Terry, New Orleans Appeal, October, 1894. The first herewith.
161. Old style. Initials, centrals and finals read down. Invented by Bleak House, Optic's Magazine, May, 1874. Example by J. C. M., San Francisco Post, June 16, 1881.
162. Oblique. Invented by St. Julian, Saginaw Journal, June 15, 1886. The first herewith. Also double.
163. Invented by Simon Ease, Golden Days, February 28, 1885. First herewith.

164—RHOMBOID

```
O R A B A S S U
  A V E R M E N T
    A G R A P P E S
      A I R P O R T S
        S T U P E O U S
          S K I T T L E S
            U N T E A M E D
              G E S S E N A Y
```

165—RHOMBOID

```
        P A L A N K A S
      S Y Z Y G I E S
    P A R A D I G M
  C O L O R I N G
S I N G S O N G
  V E N T H O L E
    B I E N A I M E
      M A S S A C R E
```

166—RHOMBOID or GOTHAM CROSS

```
W A G E L E S S           L I S M A N I N
  M A J O L I C A           B I N N E M A N
    M O T A C I L S           B E G G A R E D
      O U T S A L E S           C A T H A R I N
        S E A T E N C H   G E N E T T E S
          S C I A T H O S Y S T E M E S
            S C R I E V E S T A L E S
              A S S W A G E S M A N
            A R C H I C A L C A R E A
          A N T H E R E D A R L I N G S
        A N T E A T E R   T O L L G A T E
      R E T A R D E D       D E L E T I N G
    L E G A C I E S           E U T I C H E S
  B I N A R I E S               S A N T A L U M
S O L E N I D S                   S E A M L E S S
```

167—RHOMBOID, COMPOUND

```
B A T O N O T U S
  S A V I N O D E S
    R E G E L A P I S
      N E B E L A D E N
        R O Y A L E T H E
          D A K I R I A L S
            M I M I C Y M A S
              N I D U S E K O S
                T E P O R E L I C
```

168—RHOMBOID of RHOMBOIDS

```
K I M B O A K E R O M A L
  L A I R D I N E R E D A N
    N A V E L O V E R A B I D
      S A L E S E D U M O D E L
        L E W I S E G A R E N A Y
          X E R E S I M A R O M A N
            M O T O N I T I D O G A L
              N O M A D E M E S E P O N
                N E P E S A Y E R E P E L
                  P E R I S E V E N A V E S
                    G I G O T E V E L A V E R
                      C I M A R E V E L E M A N
                        L E P A S E W E R E G A L
```

164. (Left.) Invented by Old Joe, Witch Knots, 1875. First 8, A. F. Holt, Chasm's Study, 1883. First 9, A. F. Holt, Chicago Inter-Ocean, September 8, 1892. Example by Itami, Scranton News, October 7. 1893.

165. (Reversed or right.) First 7, Jarep, Knit Knots, April 13, 1878. First 8, Daunter, Oats to Sift, March 7, 1878. First 9, Hal Hazard, Salmagundi, January 15, 1882. First 10, A. F. Holt, Leisure Hours, May 7, 1884. First 11, A. F. Holt, Chicago Inter-Ocean, January 23, 1900. Example by Cloves, The Study, December 25, 1889.

166. Invented by Jocarol, Chicago Inter-Ocean, May 11, 1897. The first herewith.

167. Invented by Waverley, Knit Knots, March 8, 1879. The first herewith.

168. Invented by Waverley, Knit Knots, March 8, 1879. Example by Y. M. A., San Francisco Examiner, November 10, 1881.

169—ST. ANDREW'S CROSS

```
S O D O M           P A P A L
  C A R I B       M A R E S
    M A N E S   K O R E T
      L O G A N O R I A
        S O L A R E S
          T O T A L
        R I P E N A L
      W A G E S I R O P
    S A V E D   S I V A N
  H O V E R       N E V E R
S O L E N           R E B E C
```

170—SALEM CROSS

```
        H A L F
        A R I A
        L I O N
L E A F A N G R A M
E D N A V E R O S E
A N O N E V A S K S
F A N G R A M E S S
        R O V E
        A V E R
A R E S H A M E R E N D S T E M
R U T H I D E V E N E A T A M E
E T N A D A R E A D A C E M I T
S H A M E R E N D S T E M E T E
        N O R A
        D R A M
P A S S A M E R A S
A R E A M I R E N T
S E A M I C A N T I
S A M E R A S T I R
        R E S T
        A S H Y
        S T Y X
```

171—SQUARE

```
C I R C L E
I C A R U S
R A R E S T
C R E A T E
L U S T R E
E S T E E M
```

172—SQUARE

```
C A M A R G O
A T O N E R S
M O T I V E S
A N I L I N E
R E V I V A L
G R E N A D E
O S S E L E T
```

173—SQUARE

```
G A D A W A R A
A N E L A C E S
D E T A S T E S
A L A N T I N E
W A S T I N G S
A C T I N I A S
R E E N G A G E
A S S E S S E S
```

174—SQUARE

```
Q U A R E L E S T
U P P E R E S T E
A P P O I N T E R
R E O M E T E R S
E R I E V I L L E
L E N T I L L I N
E S T E L L I N E
S T E R L I N G S
T E R S E N E S S
```

175—SQUARE

```
P A N A D A
O B E L U S
M A C L E S
A T T U N E
D E O D A R
E R N E S T
```

176—SQUARE

```
C A R A M A N
A L A M O D E
R A V E L E D
A T E L E N E
B E N I S O N
A R E N O S E
S E R E N E S
```

177—SQUARE

```
F A T A L I S M
A M A R A N T A
T A L E N G E S
A R E S T E R S
L A N T E N N E
I N T E R N A T
S T E N N E T T
T E S S E R A E
```

169. Invented by Beau K, Oats to Sift, August 1, 1877. Original given above.
170. (Four letter squares.) Invented by Private, San Francisco Post, Aug. 23, 1883. Given herewith.
171. By , Godey's Lady's Book, October, 1862.
172. First 7. By Skeeziks, Oats to Sift, June 27, 1877.
173. First 8. By C. U. Rious-Will Dexter, Henry (Ill.) Republican, July 31, 1884.
174. First 9. By Arthur F. Holt, Chicago Inter-Ocean, December 28 1897.
175. First double 6. By Gil Blas, Oats to Sift, August 28, 1878.
176. First double 7. By Mattie Jay, Salmagundi, October 29, 1882.
177. First double 8. By Tunste, Chicago Inter-Ocean, October 15, 1901.

178—SQUARE

```
  D I S T E R
D I S C O S T
  I M P O S E
I M P A S T E
  S P A R S E
S P A R T A N
  C A R M E N
T O R M E N T
  O S T E N T
E S S E N C E
  S T A N C E
R E E N T E R
  T E N T E R
```

179—SQUARE

```
  S C L A V
S C L A V E
  C L A V E
C L A V E R
  L A V E R
L A V E R S
  A V E R S
A V E R S E
  V E R S E
V E R S E S
  E R S E S
```

180—SQUARE

```
P H A S M A
  H I L U M
H E S P E R
  I N U R E
A S S E R T
  L U N A R
S P E E C E
  U R A T E
M E R C E R
  M E R E D
A R T E R Y
```

181—SQUARE

```
HORSE
OGHAM
RHEUM
SAUCE
EMMET
```

182—SQUARE

```
  M A S T
S C A R
  A L A R
H O V E
  S E R E
O R E S
  S E N T
E A S T
```

183—SQUARE

```
1 2 3 2 1   MADAM
2 4 5 6 2   ARENA
3 5 7 8 6   DEIGN
2 6 8 9 0   ANGLO
1 2 6 0 4   MANOR
```

184—SQUARE—*Compound*

```
RASCALSARASSA
ANTONIAPODOUS
STENTORROBERTS
CONCINADELITE
ANTIBESORITES
LIONESSUTTEES
SARASSASSESSE
ATABALSPENCES
RANULASEACARP
ABUSIVENCAUMA
SALINESCAUPER
SLAVERSERMENT
ASSESSESPARTO
```

185—SQUARE—*Compound*

```
FATALISMISTASSA
AGOLANTIBERITES
TORTUGASEMILENS
ALTERANTRIVENTE
LAURINDAILETTES
INGANGESTENTONS
STANDERSENTENCE
MISTASSASSESSES
IMPASTESEASHELL
SPENSERSANTELLI
TANNERRESTERLIN
ASSERVESHERKING
STERVENSELLINGE
SERRENTELLINGER
ASSESSESLINGERS
```

178. Bolis. Invented by ? . Example by Outis, Philadelphia Press, January 30, 1889.
179. Bolis Progressive. By Swamp Angel, Chicago Inter-Ocean, July 13, 1897.
180. Duad. Invented by Poser, Golden Days, June 26, 1886. Example by Sally, Brooklyn Union, August 1, 1886.
181. Acrostical. By Daunter, Cricket on the Hearth, October, 1877.
182. Checker-board. Invented by Skeeziks, Oats to Sift, August 29, 1877. His first herewith.
183. Cryptogrammatic. Example by The Poser, Oats to Sift, May 10, 1876.
184. (Seven squares.) Invented by Tellie Graffe, Witch Knots, January 1, 1876. First seven by A. F. Holt. Example by Hal Hazard, Thedom, August 25, 1889.
185. (Eight-squares.) First of its size by A. F. Holt, The Study, June 1, 1894.

186—SQUARE

C A R E S S
M A L E T S
T A R R E S
S E A L E R
S W A L E S
S H A P E S

187—SQUARES

S H A B B L E P I S T L E
H A R E L I P U N C H I N
A R A C A G I N G O I N G
B E C A N U S C O A N I E
B L A N K E T H I N K E R
L I G U E I L I N I E R E
S E A W A R E P I S T L E N G E R E N
E N V E L O P O N C H O S
A V E S A N I N C H E S T
W E S A N D S C H O L A R
A L A N Z E T H E L I N E
R O N D E L L O S A N G E
E P I S T L E S T R E E S

188—SQUARE

S H A H S
H A L A H
A L U L A
H A L A H
S H A H S

189—SQUARE

S O O S O O S
O T T E T T O
O T T E T T O
S E E S E E S
O T T E T T O
O T T E T T O
S O O S O O S

190—SQUARE

3 2 1 2 3 L A S A L
2 5 4 5 2 A N O N A
1 4 3 4 2 S O L O S
2 5 4 5 2 A N O N A
3 2 1 2 3 L A S A L

191—SQUARES

J U D E A
U S I N G
D I V A N
E N A T E
C H A M P A G N E S U P P E R
H O N O R P O L K A
A N I M A P L A I N
M O M U S E K I N G
P R A S E R A N G E

192—SQUARE

S O R A T A
A R E R E
A L I P E D
R I G O R
C A N I N E
A G O N E
A R O M A S
T I N E T
C O N I T E
E L A T E
H A L S E R

193—SQUARE

R E L A T E
E L A T E S
L A T E S T
A T E S T E
T E S T E R
E S T E R S

194—SQUARE

C A N C A N
A Y E A Y E
N E B N E B
C A N C A N
A Y E A Y E
N E B N E B

195—SQUARE REMAINDERS

C - L O V E - R
M - O R A L - S
A - V A I L - S
C - E L L A - R

196—SQUARE

F I R S T
I R A T E
R A C E R
S T E A M
T E R M S

186. Diagonal Reversible. Reads across, and right to left down, and left to right up. Example by Ed Win, Newark Call, October 31, 1886.
187. Connected. Originated by Tunste, Scranton News, June 3, 1893. First given above.
188. Palindromic. By D. C. Ver, Golden Days, July 6, 1895.
189. Palindromic. By R. Dent, Waverley Magazine, August 6, 1898.
190. Palindromic Cryptogrammatic. Answer to crypt.—Salon. By Skeeziks, Golden Days, December 3, 1884.
191. Connected. Example by Pedestrian, Witch Knots, May 13, 1876.
192. Quincuncial. Reads across and diagonally downward. Invented by Winnewaug, Boston Globe, January, 1883. Example by Ideal, Pennsylvania Puzzler, August, 1886.
193. Progressive. Invented by Sphinx, Oats to Sift, October 8, 1876. Example by Comet & Ben J. Min, Baltimore Item, March 19, 1881.
194. Reduplicative. Example by Comet, Salmagundi, February 2, 1881.
195. Example by Jackdaw, Mystic Knight, October, 1881.
196. Square within a square. Example by Old Joe, Witch Knots, April 29, 1876.

197—STAR

```
    P     O
    AC  TS
PARAMATTA
  CATARRH
    MAORI
  TARRACE
OSTRICHES
    TH EE
    A   S
```

199—STAR

```
        P
      A A
S E S M S E S
  H T P P T H
    O E U E O
  R R R R R R
S E T N T E S
      E E
        N
```

200—STAR

```
          C
        P O
      R E N
F O R C I N G P I T
  O V E R T I R E S
    R E L U C T E D
      C R U S H E S
    K I T C H E N S
  P E N I T E N C E
C O N G R E S S E S
        P E D
          I S
            T
```

202—TRAPEZOID

```
      R
    BOR
  ALTER
 GREATER
PETALITES
 RETINITIS
  RETINULAE
   DETONATES
    SELENITIC
```

198—STAR

```
            C
          LED
        MAREB
      SITAPUR
    MILITATES
  LATICOSTATE
SHELLACERATOPTERINAGAMANA
 AREEDEDEPASTURINGUARENE
  ANDERABUTTERINGUNMERE
   DELATEREARINGUTTING
    RETINASTINGASTING
     REVENUENGENTLES
      DELAGOAEDESES
       COMENICUPAGINAL
     POLECATORESANDRES
   PARATAHONOREDEITIES
  CURBBITORTRICESNAGGED
 LECLERCONTRASTINGINGLED
TERKELAURORASTATIONEEDLES
     PERISTERITE
      SECTARIES
       DEITIES
        SNITS
         GOE
          N
```

201—TRAPEZOID

```
PARAGRAPHIC
 ABERRATION
 REGRANTED
 ELLENGER
 SLATTER
```

203—TOP

```
   AMA
   PEN
   ODE
   DIM
MELOCOTON
  DESINEC
   TINED
    SAS
     L
```

204—TRIGINTAGON

```
    A R   I D
  R U N N E R
    N I T R E
I N T R O M I T
D E R O G A T E S
R E M A N E N T
    I T E R I
  T E N I N O
    S T   O P
```

197. Skeeziks. Invented by Skeeziks, Golden Days, May 5, 1886. The first given above.
198. Combination or Rokeby. Invented by Rob Roy, Oats to Sift, October 4, 1876. Example by Dan D. Lyon, Thedom, May, 1894.
199. O. Range. Reads diagonally downward from right to left and left to right. Invented by O. Range, Cycle Guide, December 26, 1894. The first herewith.
200. Reads across and downward from left to right diagonally. May also read from right to left, and double. Invented by Bolis, Golden Argosy, September 29, 1885. Example by Maud Lynn, Newark Call, December 26, 1886.
201. Invented by C. U. Rious, Hardin County Citizen, June 6, 1885. His first given herewith.
202. Double. Example by Noraf, Ohio State Journal, May 5, 1897.
203. Example by Madcap, Elmira Telegram, September 26, 1883.
204. Reads across and diagonally down from right to left. Invented by Hint and Story, Western Plowman, January, 1889. First given above.

205—TRIANGLE

S
WE
ERR
PRIG
PORTE
ERRATA
WRITTEN
SERGEANTSATARMS
SPURGES
AUGEAN
TRESS
AGAS
REN
MS
S

206—VIGESAGON

A S
B E
S P O R E S
P A M E L A
A B O M I N A T O R
S E R E N I T U D E
E L A T E R
S A T U R N
O D
R E

207—V PUZZLE

SLICEBAR
ORACULAR
ASTRITES
TORETTES
RENERVED
DENARIUS
SECESSIA

CAMBERED
COLERAIN
TACTLESS
BERKELEY
PONDERED
EASTERED
UNVOICED

DESSERTSPOONFUL

LETTERCARRIER
MANDARINATE
PALMERINS
SEAWING
GYING
ENG
G

208—X PUZZLE

MACASSAR
TELAPSAR
DETASTES
NEREIDES
DEVOURER
SENSATES
REINETTE
DOGS

HARASSER
SURETTES
MYSIDEAN
RANSOMER
SARCINES
MACROTIN
WALLOPED
EARSHELLENES

AGAKEMAL
RAMEDEGA
SKELETON
HEDERINE
EMETISER
LAGONERO

SABE**LLANEROS**IONS
RELATION
HENIQUEN
RAMEQUIN
PIROGUES
TIMARIOT
CELARENT
CABANISS

EDENTATA
SATIRIZE
RETICULA
RICKRACK
SALAMIEH
SARANGIS
CANISTER

205. Double. Example by Jo Hootey, Golden Days, September 17, 1892.
206. Example by Delphine, Portland Oregonian, February 21, 1892.
207. (Inverted pyramid, rhomboid and reversed rhomboid.) Invented by J. C. M., San Francisco Post, October 6, 1881. Example by A. F. Holt, American Farmer, March, 1895.
208. (Square, 2 rhomboids, 2 reversed rhomboids.) Example by C. Saw, Ardmore Puzzler, December 1, 1902.

209—Y PUZZLE

OMICRON BLAWORT
ENHALOS PEELITE
GADITCH MAMOOLS
REVILEDULINES
LECAMASARIS
REVISITED
SENECAS
EYESORE
NESTLER
ESTUATE
COLARIN
ARETINE
SERENES

209. (Square and 2 rhomboids interlaced.) Invented by Ed Ward, 1906. The first herewith.

GLOSSARY
OF
Puzzleistic Terms and Phrases

A large part of every man's reading falls overboard and unless he has good indexes he will never find it again.—BINNEY.

A

Acrostic. A poem or other composition in which certain letters, (usually the first or last letter of each line) taken in order, form a name, phrase or sentence. Various form puzzles on the acrostical order are illustrated on Page 105 *Acrostics may be double, triple, quadruple, compound, reversible, central, diagonal,* etc.

Acrostical Enigma. An acrostic, in which the first letters or syllables, to be ascertained, of several indicated lines, unite with the letter, letters or syllables immediately following to form a word described by each couplet composing the verse. For examples, see pages 65 and 66. When syllables are used, it is called a SYLLABIC ACROSTICAL ENIGMA.

Alphabetical Arithmetic. A kind of puzzle formed by taking some word of ten letters and placing the figures beneath the letters thus:—

PANEGYRICS, then forming the letters in
1 2 3 4 5 6 7 8 9 0

any example in addition, subtraction, multiplication or division, as:

```
AEN ) IYRSG ( NGY ICR
      RAC       AEN
      PNIS
      PAPG
       PYGG
       PEGI
         ICR

243 ) 86705 ( 356 187
      729       243
      1380
      1215
       1655
       1458
        187
```

Also called LETTER ARITHMETIC.

Alphagram. The same as METAGRAM. Q. V.

All. See TOTAL.

Alternade. A form of charade in which the parts *first* and *last* are formed by taking alternate letters of *whole*, as, FRIENDS, FINS, RED. Called also DROP-LETTER CHARADE.

Amputation. Same as DECAPITATION.

Anacrostic. A form of acrostic in which the acrostical letters are transposed to obtain the answer. For example, see page 67. Also called ANAGRAMMATIC ACROSTIC.

Anagram. A transposition of the letters of a word, name, phrase or sentence, by which new words or phrases are formed, having an apposite relation to the original. May be versified or not. For example: ITALIAN ADEPT, ADELINA PATTI. For other specimens see pages 45-51.

Anagrammatic Charade. A charade, in which the first letters of each line form a word, term, or phrase, descriptive of the answer.

Anthon. As a "tag," refers to Anthon's Classical Dictionary.

Antigram. A form of transposition in which the letters of a word are transposed to form a word or phrase opposite in meaning to the answer, as: REAL FUN—FUNERAL; NOT AGAINST—ANTAGONIST.

Apheresis. Same as DECAPITATION.

Apocope. Same as CURTAILMENT.

Arithmonoma. An ingenious form of puzzle, the invention of Skeeziks, in which the letters of a sentence or clause (preferably a question) are placed, consecutively, in such a way, that the addition of the numbers representing the letters will produce the answer. Each letter is valued according to its numerical position in the alphabet, and when a letter is represented by two figures, they should not be separated. Example: Who wrote William Shakspere's works? Bacon.

```
        W          23
      H O          8 15
        W          23
        R          18
  O T E W          15 20  5 23
    I L L           9 12 12
        I           9
      A M           1 13
        S          19
        H          8
      A K           1 11
        S          19
        P          16
  E R E S           5 18  5 19
        W          23
        O          15
        R          18
        K          11
        S          19
    BACON          2 1 3 15 14
```

Arithmorem. A puzzle formed by using figures for the letters I, V, X, L, C, D, M, and transposing the remaining letters. Example: 510 plus TEER equals a fast horse. Answer. 510 equals DX and adding TEER, by transposing we have DEXTER.

Authorities. The various Dictionaries, Gazetters and Atlases, used as reference works in Puzzledom.

B

Baltimore Transdeletion. A variety of transdeletion, in which a letter being deleted from *whole*, the remaining letters are transposed to form *first;* the letter being restored, and another taken, the letters then remaining being transposed to make *two*, and so on. Invented by L. M. N. Terry in 1904. See page 68 for an example.

Ballade. A poem of one or more seven-lined (later eight lined) stanzas; especially a form in which the stanzas have a common refrain; usually followed by an *envoy*. Examples will be found in the section devoted to verse puzzles.

Base or Baseword. The word upon which or around which a square, diamond or other form puzzle is constructed.

Beheaded Rhymes. As in the following example:

"When the winds begin to—,
And the clouds are hanging—.

Answer—Blow, low.

Beheading. Same as DECAPITATION.

Beheadment. Same as DECAPITATION.

Bij. Biog. }
Bij. Gaz. } Abbreviations for Bijou Biographical Dictionary and Bijou Gazetteer, used as "tags" in defining form puzzles.

Biogs. An abbreviation applied by puzzlers to words taken from Biographical dictionaries.

Bullinger. As a "tag" refers to Bullinger's Railway Guide.

C

Cent. An abbreviation for the Century Dictionary, used as a "tag" in defining form puzzles.

Cent. Atlas. As a "tag," refers to the Century Atlas of the World.

Chant-Royal. A poem of five 11-line stanzas, and one stanza in conclusion, with a refrain to each. An example is shown on page 75.

Characteristic Initials. A form of puzzle in which the initials of a person's name are used as the initials of new words typifying some characteristic of that person. As: TRIED REPUBLICAN, THEODORE ROOSEVELT.

Charade. An enigma based upon a divisible word, veiled beneath *complete*, *whole*, or *total*, the parts of which, designated as *first*, *next*, *last*, etc., taken separately, are significant, their meaning and that of the whole word, to be discovered from description or representation, usually in verse. For examples, see pages 67-80. Many varieties of charades are known to puzzlers, among which may be mentioned Anagrammatical, Concentric, Double, Drop-letter, Enigmatical, Linked, Literal, Mutated, Phonetic, Progressive, Quotation, Reduplicate, Reversal, Separation, Triform and Twofold.

Chat. That part of a Puzzle Department devoted to talk with contributors and comment on mystic matters. Usually given a distinctive title by the editor.

Circe Circle. An organization of puzzlers in Baltimore, Md., founded in 1889, and succeeded by the Dixie Mystics.

Coined Word. A word unsanctioned by lexicographic authority, and existent only by the grace of the coiner, and a complaisant editor.

Column. A puzzle column or department.

Combination. A term applied to a form puzzle, with particular reference to the construction thereof, often abbreviated to "COMB."

Complete List. A list of solutions to the puzzles in a department, in which all of the answers are given correctly—also called C. L. or COMPLETE.

Compound Form. A form puzzle composed of several squares, diamonds, etc., dovetailed together in various ways. For examples see the Form Section.

Cons. An abbreviation for contributions, and applied to puzzles generally.

Concealment. See HIDDEN WORDS.

Concentric Charade. As in the following example.

In center "I see" "ninety-nine,"
To left, a harbor (port)
To right, a friend (ally)
Whole "in a figurative way."

Answer: TROP - IC - ALLY.

Conundrum. A riddle formed on some odd resemblance between unlike things or their names, or some odd difference in like things or their names, often depending on a pun. For specimens see page 80.

Conundrum Club. An organization of puzzlers which flourished in New York City from 1886 to 1896.

Cooper. As a "tag," refers to Cooper's Achaic Dictionary.

Cram. As a "tag," refers to Cram's Atlas of the World.

Cross. A form puzzle of various shapes and styles, and designated by descriptive or distinc-

tive names, as LYNN CROSS, CHAMPION CROSS, etc. See the Form Section.

Crossword or Crossword Enigma. Same as Letter Enigma, Q. V.

Cryptogram. A composition in cipher. In Puzzledom, a form of puzzle, usually composed of a sentence of varying length, in which each letter is represented in the puzzle by another letter or character, and by the same letter throughout the cryptogram. Also called CRYPT and CRYPTOGRAPH. When composed of the 26 letters of the alphabet arranged in a grammatical sentence, without repetition, it is called a PANGRAMMATIC CRYPTOGRAM.

Cryptogrammatic Corps. A term applied to those solvers who correctly solve the cryptograms, in some departments.

Cryptogrammatist or Cryptographer. A composer or solver of cryptograms or cryptographs.

Curtailment. The dropping of the final letter of a word, the letters remaining forming another word, a clue to the original and resulting words being conveyed by a description accompanying, generally versified. Also called APOCOPE. For examples see page 81.

Cushion Square. A compound form composed of a number of squares so arranged as to dovetail, in various ways, named distinctively, as Mytho Cushion Square, E. P. L. Cushion Square, Poly Cushion Square and D. O. T. S. Cushion Square. All are shown in the Form Section.

D

Decagon. A form puzzle having ten sides, of which there are several varieties. See Form Section.

Decapitation. The dropping of the first letter of a word, the remaining letters forming another word, a clue to each being conveyed in the accompanying description, usually in verse, as B-READ. Also called AMPUTATION, APHERESIS, BEHEADING and BEHEADMENT. For specimens see pages 82, 83.

Deleted Transposition. Same as TRANSPOSED DELETION, Q. V.

Deletion. The taking of a letter from a word, preferably other than the first or last letters, the remaining letters forming another word, the clue to each being given in description accompanying, usually in verse, as: NOISE, NOSE. Also called ELISION and SYNCOPATION. Varieties of DELETION are SYLLABIC, TERMINAL, TRANSPOSED, REVERSED WORD and WORD DELETION, Q. V.

Department. That part of a newspaper or puzzle journal devoted to puzzles, usually with some distinctive title. Often abbreviated to DEPT. Also called PUZZLE COLUMN or COLUMN.

Devotees of The Sphinx. A society of puzzlers which flourished in New York and Brooklyn in 1896-1900.

Diagonals. A variety of puzzle composed of a series of words of equal length, in which a word is obtained acrostically, by taking the first letter of the first word, the second letter of the second word and so on, diagonally from corner to corner. They may be single or double. See Form Section.

Diagonal Square. The same as a REVERSED RHOMBOID, when set up in square form.

Diamond. A form puzzle in the shape of a diamond, in which the words are so arranged as to read the same across and downward. When the words read differently down and across it is called a DOUBLE DIAMOND. Different varieties are named significantly, as BOSTON, CLASSICAL OBLIQUE, COMBINATION, COMPOUND, CRYPTOGRAPHIC, DROP-LETTER, HIDDEN WORD, MODERN, NEW-STYLE, OBLIQUE, OBLONG, PALINDROMIC, PERIMETER, PROGRESSIVE, PYRAMIDAL and REVERSIBLE DIAMONDS. Examples of each variety are shown in Form Section.

Diamond Club. A puzzle organization in Philadelphia, Pa., founded in 1888, and still existent.

Diamond Remainders. A series of words, which, after being decapitated and curtailed, form a DIAMOND.

Digraph. A form of enigma based on words of similar sound, but of different spelling and meaning.

Dodecagon. A twelve-sided form puzzle of several kinds. See the Form Section.

Dixie Mystics. A society of puzzlers in Baltimore, Md., organized in 1897.

D. O. T. S. Abbreviation of DEVOTEES OF THE SPHINX, a society of puzzlers which flourished in Brooklyn, N. Y., 1896-1900.

Double Charade. A charade based on a word twice separated, as CONS-TRAINED; CONSTRAINED.

Drop-Letter Charade. Same as ALTERNADE, Q. V.

Drop-Letter Puzzle. A puzzle, the answer to which consists of two words, the second being formed by dropping or omitting alternate letters of the first, as: T-H-E-R-M-O-P-Y-L-A-E, TEMPLE.

Dungl. As a "tag," an abbreviation of Dunglison's Medical Dictionary.

Duquesne Mystics. A club of puzzlers in Pittsburg, Pa., organized in 1899.

E

Eastern Enigma. The official organ of the Eastern Puzzlers' League, published quarterly, and sent free to members.

Eastern Puzzlers' League. An association of puzzlers organized in 1883, and until 1903, restricted to those residing east of the Mississippi River. All puzzlers are now eligible for membership. For full history of the League, see page 17. Colloquially called E. P. L.

Elision. Same as DELETION.

Elision, Terminal. Same as TERMINAL DELETION.

Encyc. Dict. As a "tag," refers to the Encyclopædic Dictionary.

Endless Chain. A puzzle comprising a series of words, the last part of the first word forming the first part of the second, the last part of the second the first part of the third, and so on, the last part of the final word of the chain forming the first part of the first word, as—SUS-LIK, LIK-ING, ING-ENA, ENA-MOR, MOR-TAL, TAL-MAS, MAS-CLE, CLE-VER, VER-SUS.

Enigma. A word or thought expressed in mystifying, parabolical or allegorical terms, the real or true meaning of which, is to be ascertained. For distinction between ENIGMA, CONUNDRUM and RIDDLE, see RIDDLE in Standard Dictionary.

Enigma, Compound. An enigma based on homophonous words, as: dey and knight—day and night.

Enigmatical Charade. A charade having two answers equally applicable, the clues to which are enigmatically conveyed or expressed.

Entire. See TOTAL.

Envoy. See L'ENVOI.

E. P. L. Abbreviation of EASTERN PUZZLERS' LEAGUE—the governing body of American Puzzledom.

F

Final. See LAST.

Final Change. See OMEGRAM.

Fine. See LAST.

First. A word used in verse Puzzles to designate the first syllable of the answer in a charade, the first word after curtailing, beheading or deleting in a curtailment, beheadment or deletion, or the first change in a transposition. Also called ONE, PRIMAL or PRIME.

Flat. A name given to verse puzzles, anagrams and cryptograms, to distinguish them from FORMS, or puzzles based on geometrical figures, as the square, diamond, etc. Originally called FLAT-ANSWER puzzle.

Flattist. A composer of flats.

Flat-Writer. One who writes verse puzzles.

Form. A name given to that class of puzzles the answers to which are based on geometrical figures, as the square, diamond, rhomboid, etc.

Formist. A composer of forms.

Fossil. A puzzleistic pioneer preferring the past to the present.

Foster. As a "tag," refers to Foster's Medical Dictionary.

Fractional Puzzle. A puzzle, the answer to which is composed of the fractional parts of given words—as ⅓ of CAR, ⅓ of TEA, ⅓ of SIX equals REX.

Full. As a "tag" refers to Fullarton's Gazetteer.

G

Geogs. An abbreviation applied by puzzlers to words taken from Geographical authorities.

Geometrical Puzzle. A puzzle, the answer to which is a word formed of letters representing geometrical figures, as C-I-V-I-L, (half-circle, acute angle, uprights, right-angle.)

H

Half-Square. A variety of form puzzle in the shape of a triangle, the words reading downward and across alike. Also called TRIANGLE and VAULT. When reading differently down and across it is called a DOUBLE HALF-SQUARE. Different varieties are named significantly, as BOSTON, COMPOUND, C. C., COMBINED, DUAD, INVERTED and PROGRESSIVE HALF-SQUARES. See Form Section.

Harper. As a "tag," refers to Harper's Classical Dictionary.

Header. A name applied to a poem or prose sketch published in a puzzle sheet or department as the opening contribution. See SKETCH.

Heptagon. A seven-sided form puzzle of several styles, examples of which are shown in the Form Section. May be double.

Hexagon. A form puzzle consisting of a series of words so arranged as to form a hexagonal figure, and reading the same down and across. When the words read differently down and across it is called a DOUBLE HEXAGON. Different styles are named distinctively, as BOLIS or O. K., CAMBRIDGE, C. C. (A and V-shaped) COMPOUND, IRREGULAR, E. P. L., MARYLAND, OBLIQUE, REGULAR and TRIPLE. All are illustrated in the Form Section.

Hexdecagon. A form puzzle composed of words arranged in a sixteen sided figure, reading down and across alike. When the words read across and down differently it is called DOUBLE. Different styles are significantly named, as BOLIS, SOLID, etc. For examples see the Form Section.

Hidden Chimes. A kind of verse puzzle, in which the lines of each couplet describe things, the answers to which rhyme.

Hidden Words. A simple kind of puzzle in which words are hidden in the text of a sentence, as, "When weather is at ZERO, MEN suffer," in which ROME is the hidden word. Also called CONCEALMENT.

Homonyms. Same as HOMOPHONES.

Homophones. A kind of enigma, based on words agreeing in sound, but different in spelling, as BEAR, BARE. Also called HOMONYMS or HOMOPHONISM.

Hour Glass. An acrostical form puzzle consisting of a series of words of varying length arranged in the form of an hour-glass. For examples see pages 120 and 121. Varieties are called PYGMY HOUR-GLASS, QUEEN CITY HOUR-GLASS, and X. Q. ZUS HOUR-GLASS, Q. V.

I

Icosahedron. A form puzzle having twenty sides, in several styles. See the Form Section.

Idyl. 1. A short poem descriptive of rural or rustic customs, scenes or life; 2. A more extended descriptive or narrative poem of finished, elevated or artistic style, presenting chivalric life and legend.

Illustrated Rebus. See REBUS.

Initial Change. Same as METAGRAM, Q. V.

Int. As a "tag," refers to Webster's International Dictionary, formerly the standard of Puzzledom.

K

Knights' Spring. A puzzle in which 64 letters, syllables or words, composing the answer, are arranged in consecutive order upon the squares on which a knight would successively alight, in making the circuit of a chess-board, as in the accompanying example by Byrnehc. Introduced from Germany by Justitia.

N	E	E	M	R	U	H	E
T	E	I	P	L	A	O	P
R	I	T	Q	O	W	T	C
P	S	S	E	R	V	O	I
T	E	A	S	U	T	O	A
E	R	R	N	P	R	T	T
I	T	H	A	H	E	E	A
E	R	E	L	D	C	E	N

Answer—

Here I endeavor, with some patient care,
To put each letter in its proper square.

Krewe, The. A fanciful name applied to puzzlers collectively.

L

Last. A word used in verse puzzles to designate the last syllable or division of the answer in charades, or the word remaining after all changes are made, in a curtailment, beheadment, deletion and the like. Also sometimes called FINAL, FINE, etc.

Lemp. As a "tag," refers to Lempriere's Classical Dictionary.

L'envoi. A postscript to, or the closing lines of a ballade or poem. Also called ENVOY.

Letter Change. See WITCHCRAFT.

Letter Enigma. A puzzle written in verse, certain lines of which contain words set in quotation marks, italics, or otherwise, from each of which a letter is to be taken and placed in consecutive order to form the solution, a clue to which is usually given in verse at the end. Also called CROSS-WORD, or CROSS-WORD ENIGMA. Letter enigmas may be DOUBLE, TRIPLE, QUADRUPLE, etc. For examples see pages 89 and 90.

Letter Rebus. See REBUS.

Limerick. A form of nonsense verse, usually personal in character, hitting off some foible or peculiarity of the subject of the squib.

Lipp. As a "tag," refers to Lippincott's Gazetteer of the World, the standard geographical authority of Puzzledom.

Linkade. A form of charade in which the last letter of the first part forms the first letter of the next part, and so on, as: CANTRIP — CANT, TRIP. Also called PROGRESSIVE CHARADE and PROGRESSOR. See page 91.

Linked Charade. A charade in which the various parts are combined as in the following example; WORSHIPFULLY—WOR-SHIP, SHIP-FUL, FUL-LY.

Literal Charade. A charade in which each letter of the answer represents a word defined in the verse, as: JAY-OWE-WHY—JOY. See LITERATIM.

Literatim. A puzzle in which each letter of the word composing the answer, taken by sound is, treated as a word. See specimen on page 79. Similar to LITERAL CHARADE.

Logogriph. A verse puzzle in which it is required to discover some word by a recombination of the letters of the various words defined in the verse, as: RATE, RAT, ATE, TEA, TAR, TEAR, CRATE. A specimen is given on page 91.

M

Macaronic Verse, or Macaronics. A mixture of strange, distorted or foreign words and elements so arranged as to form a burlesque composition.

Madam Sphinx. A fantastic name applied to the Sphinx, said to be the patron saint of Puzzledom.

M. & S. As a "tag," refers to Mayhew & Skeats, Middle English Dictionary.

Metagram. A puzzle usually in verse, in which the various parts, properly defined, are obtained by changing the first letter of *whole*, as: WEEP, KEEP, PEEP, SEEP, DEEP. Also called ALPHAGRAM and INITIAL CHANGE.

Murray. As a "tag," refers to Murray's English Dictionary.

Mutated Charade. A charade, the answer to which, in addition to being veiled in the regular manner, is transposed into one or more words which appear in the verse, as: OURS—ELVES,—RUSE-SOLVE. Example on page 79.

Mutation. A sort of anagrammatical transposition, in which the phrase or word, as transposed, has no apposite relation to the subject matter. Thus TRANSMUTATION may be transposed to A TRAIN MUST NOT. Also called TRANSMUTATION and PERMUTATION.

Mystery. Anything artfully made difficult of solution, as a riddle or charade. Figuratively sometimes applied to Puzzledom as a whole.

Mystic. A puzzler. Adj. Pertaining to mystery.

Mystic Art, The. A name often applied to Puzzledom.

Mystic Knight. A fanciful name sometimes applied to puzzlers.

Mysticraft. Same as PUZZLECRAFT, Q. V.

Mystic Shrine. A poetical term, employed by devotees of the art puzzleistic, to designate the mythical altar whereon the worshippers of our Lady Sphinx lay their choicest offerings, the finished products of their brain and pen.

Mystic Sister. One of the Mystic Sisterhood.

Mystic Sisterhood, The. An organization of the feminine puzzlers of the United States, started in 1890, and still existent. Meetings are conducted by correspondence.

N

Neophyte. A tyro.

Newark Puzzle Club. A puzzle club in Newark, N. J., organized in 1901.

"Noah only." A form is said to be "NOAH ONLY," when it contains words taken from Webster's Unabridged or International Dictionaries only.

Nom-de-plume. The pseudonym adopted by a puzzler, usually abbreviated to NOM. A pen-name.

Numerical. A puzzle in which the letters of a word, successively numbered, are rearranged in several groups to express other words. As KUSIUNEK, SKUI—NUKE. Called also 1 2 3 4 5 6 7 8. 3 1 2 4 6 5 8 7. NUMERICAL ENIGMA.

O

Obs. An abbreviation for OBSOLETE, used as a tag in defining form puzzles. In some departments a * or a † is used to denote obsolete words.

Octagon. A form puzzle in the shape of an octagon, in which the words read alike both across and downward. When reading across and down differently, it is called a DOUBLE OCTAGON. See Form Section. Varieties of the octagon are significantly named: COMPOUND, CONUNDRUM CLUB (reversed and double), NEW-STYLE, LONG ISLAND and RE-ENTERING.

Odd Club. An organization of puzzlers in Pittsburgh Pa.

"Old Noah." A term applied to Webster's Unabridged Dictionary.

Omegram. A puzzle in which the final letter of a word is successively changed to form other words, the clues to which are usually given in verse, as: PART, PARE, PARK, PARL, PARS, PARR, PARD, PARA. Also called FINAL CHANGE.

Omission. A puzzle in which a certain letter or letters are omitted from a word, the remaining letters forming a new word, practically the same as DELETION, as: FRIENDS, omit 7 and have FRIEND, omit 7 and 2, and have FIEND, etc.

One. The same as FIRST.

Oxf. An abbreviation for Oxford Dictionary. used as a tag. The same as MURRAY.

P

Palindrome. A word, verse or sentence which reads the same whether the letters composing it are read in direct or reverse order, as MINIM; ABLE WAS I ERE I SAW ELBA. For an example see page 94.

Pantoum, or Pantun. A form of verse, of Malay invention, written in four-line stanzas. The second and fourth lines of each verse form the first and third of each succeeding verse, through an indefinite number of quatrains. At the close, to complete the unity of the work, the second and fourth lines of the last stanza are made from the first and third of the first stanza. For an example of this form of verse, see page 67.

Paragoge. A form of puzzle in which a letter is added to *first* to obtain *second*, and so on, indefinitely, as: MUS-A-R-D.

Paronyms. Same as HOMONYMS, Q. V.

Pentagon. A form puzzle having five sides, of various shapes and construction. They may be DOUBLE and INVERTED. The several kinds are known by distinctive titles, as C. U. RIOUS, GEORGIA, HARTFORD, IRREGULAR, MARYLAND,

NEW-STYLE, OBLIQUE, SKEEZIKS, TANTRUMS, and VIRGINIA PENTAGONS Examples of each are shown in the Form Section.

Permutation. Same as MUTATION.

Phill. As a "tag," refers to Phillips' Dictionary of Biographical Reference, the standard authority of Puzzledom for this class of words.

Phil. Soc. An abbreviation for Philological Society, used to designate words spelled phonetically in the Standard Dictionary.

Phonetic Charade. A charade in which the definition of the parts and the *whole*, or either, depends upon sound.

Plagiarism. The stealing of passages from the writings of others and publishing them as one's own, or the stealing of a form combination original with another, and passing it for one's own. The height of mystic depravity.

Plagiarist. One who is guilty of plagiarism.

Polygon. A form puzzle of varying shape usually eight-sided. See Form-section. Varieties are distinctively named COMPOUND, HARTFORD, NEW JERSEY and NEW-STYLE.

Poser. A puzzler.

Poserine. A puzzleress.

Postal Guide, or P. G. As a "tag," refers to the United States Official Postal Guide.

Primal. See FIRST.

Prime. See FIRST.

Prizes. Rewards offered in puzzle departments for contributions and solutions, and sometimes paid.

Prize-Winner. One who captures a prize.

Progressive Charade. See LINKADE.

Progressor. See LINKADE.

Prosthesis. Same as DECAPITATION, Q. V.

Prov. Eng. As a "tag," refers to PROVINCIAL ENGLISH.

Puzzle. "Something purposely arranged so as to require time, patience and ingenuity to arrive at the correct solution of its difficulties." A term generally applied to all kinds of enigmas, charades, diamonds, squares, etc.

Puzzle Column. Same as PUZZLE DEPARTMENT, Q. V.

Puzzlecraft. The art of composing and solving puzzles.

Puzzle Department. See DEPARTMENT.

Puzzledom. The realm of puzzles.

Puzzle Editor. The conductor of a puzzle department.

Puzzleistic. Pertaining to puzzles, or Puzzledom; mystic.

Puzzleman. A puzzler.

Puzzler. One who is interested in the composition or solving of puzzles; a devotee of Puzzledom; poser, puzzleman, puzzlist, puzzleress, poserine, mystic, mystic knight.

Puzzleress. A feminine puzzler; poserine; mystic sister.

Puzzlers for Revenue Only. A term of evident significance applied to puzzlers who are urged into activity only by the inducement of pecuniary reward.

Puzzlist. A puzzler.

Pyramid. A variety of form-puzzle in the shape of a pyramid, of which there are several kinds, named distinctively, as: BOSTON, COMPOUND, INVERTED, OLD-STYLE and TRUNCATED. See the Form Section.

Q

Quadruple Solution Charade. A charade composed purposely so as to admit of four correct solutions, a rarity.

Quotation Charade. A charade composed of passages or lines from various authors, and arranged as in the form of cento verse.

R

Rand.-McN. As a "tag," refers to the Rand-McNally Atlas of the World.

Rebus. A puzzle in which a word, phrase, or sentence, is rendered by a peculiar arrangement of letters, numerals, etc., often with pictures of objects whose names have the same sounds as the words represented. Also called ILLUSTRATED REBUS, LETTER REBUS, or PICTORIAL REBUS.

Rebus, Anagram. A combination of the rebus and anagram as in the following example. "Four teas mixed with sugar equals a German city." Answer. STUTTGART (T T T T, SUGAR.)

Rebusgram. A form of rebus, in which the letters of the answer to the rebus are transposed to obtain the final solution, as

Thin G, thing, which transposed becomes NIGHT, the final solution.

Reduplicate Charade. A charade in which the parts are the same, as BUL-BUL.

Rehash. A form puzzle constructed by working over a combination previously published, the combination remaining essentially the same, but with some of the words slightly changed.

Reversal. A puzzle in which *one* is read reversed to obtain *two*, the clues usually being hidden in accompanying verse, as: REWARD—DRAWER. Also called REVERSION.

Reversal Charade. A charade in which the parts are reversed to form the answer, as: CART—ROT,—TRACTOR.

Reversed Word Deletion. A word deletion in which the deleted word and the word remaining are reversed, as: DELIVER, EVIL, RED.

Rhomboid. A form puzzle in the shape of a rhomb or rhombus, reading down and across differently. Rhomboids may be RIGHT, LEFT or REVERSED. See Form Section.

Riddle. A paradoxical description of some object, from which it is to be guessed. For examples, see pages 94-96.

Rondeau. A form of verse, cousisting of thirteen lines arranged in three strophes of five, three and five lines respectively, with only two rimes, and with an additional refrain after the eighth and thirteenth lines. The lines are of eight and ten syllables each. For examples see the Verse Puzzles.

Rondeau Redouble. A double rondeau consisting of six quartrains with but two rimes, with a final unriming refrain consisting of the first words of the poem.

Rondel. A form of French verse, similar to the RONDEAU, consisting of thirteen or fourteen octosyllabic or decasyllabic lines on two rimes, arranged in two stanzas of four and one of five lines, the first line being repeated as a refrain at the close, and the first two recurring as the seventh and eighth. For an example, see page 68.

Rooks Tour. A variation of the Knight's Spring, in which the moves are similar to those made by a rook on a chess-board, viz,—one square in any direction.

Roundel. A metrical modification of the rondeau, written in three stanzas of three lines each, with a refrain after the first and third.

Ruin. An unfinished form combination; a wreck.

S

Scrib.-Black. As a "tag," refers to the Scribner-Black Atlas of the World.

Separation Charade. A charade based on a one syllable word divided into two syllables.

Sequential Squares. A series of squares, of any size, in which a word successively occupies each position.

Sestina. A form of verse, consisting of six stanzas of six lines each, with a final triplet, and using the same terminal words in each stanza, but in different order; originally unrimed, but now having usually two or three rimes. Also called SESTINE and SEXTAIN.

Sketch. A name applied to a prose essay on some puzzleistic subject printed in a puzzle paper or department. See HEADER.

Solid. A form puzzle.

Sols. Solutions.

Solution. The answer to a verse or form puzzle; in the former, the *mot d' enigme;* in the latter, the form itself.

Solver. One who correctly answers the puzzles in a department.

Solvers' List. The list of the successful solvers in a puzzle department, often given a distinctive title.

Sonnet. A poem of fourteen decasyllabic lines, originally composed of an octave and a sestet, properly expressing two successive phases of a single thought or sentiment. There are three kinds, viz.

1. *Shakespearian*, riming thus (similar letters indicating lines that rime with each other); a, b, a, b, c, d, c, d, ‖ e, f, e, f, g, g.
2. *Miltonian*, riming thus: a, b, b, a, a, b, b, a ‖ c, d, c, d, c, d.
3. *Strict Italian*, having a complete change of idea in the sestet. For examples, see Verse puzzles.

Sphinx. The patron saint of Puzzledom. Called also Madam Sphinx, and Our Lady Sphinx.

Square. A variety of form puzzle in the shape of of a square, reading downward and across alike. See Form Section. When reading down and across differently, it is called a DOUBLE SQUARE. Different styles of squares are named distinctively, as: ACROSTICAL, BOLIS, COMPOUND, CRYPTOGRAMMATIC, CHECKERBOARD, CUSHION, MYTHO CUSHION, E. P. L. CUSHION, POLY CUSHION, D. O. T. S. CUSHION, DIAGONAL, DUAD, ECONOMICAL, HIDDEN WORD, PALINDROMIC, PALINDROMIC CRYPTOGRAMMATIC, PROGRESSIVE, QUINCUNCIAL, REVERSIBLE, REDUPLICATIVE, SIAMESE and TRANSPOSED SQUARES.

Stand. As a "tag," refers to the Standard Dictionary, the acknowledged authority of American Puzzledom.

Star. A form of puzzle in the shape of a six-pointed star, in which the words read across and diagonally downward either to the right or left. See Form Section. It may also be DOUBLE. Different varieties are know as BOLIS STAR, COMBINATION STAR, COMPOUND STAR, LEFT STAR, RIGHT STAR, ROKEBY STAR, and SKEEZIKS STAR.

Sub. An abbreviation for subscription, a very necessary adjunct to a puzzle department.

Synæresis. See DELETION.

Syncopation. See DELETION.

Syllabic Deletion. A deletion in which a syllable instead of a letter, is deleted.

T

Tag. A term applied to the various abbreviations of references etc., used in defining form puzzles, as· (OBS.), (CENT.) etc.

Telestich. An acrostic in which the significant letters are at the ends of the lines.

Telestich Enigma. An enigma, in which the letters composing its answer, are veiled under numerical terms that make sense wherever inserted. These letters, when found, combine with the preceding word to form a new word, defined in each couplet. The answer, described in the concluding of the enigma, is thus composed of the final letters of these new words.

Terminal Deletion. A deletion in which the first and last letters of a word are deleted, the letters remaining forming a new word, as: TABLET, ABLE. Also called TERMINAL ELISION.

Thedom. A fanciful name applied to Puzzledom, formed from the words THE 'DOM, pronunciation of which rhymes with "freedom."

Total. A word used in verse puzzles to denote the complete answer; also called *complete*, *whole*, *entire*, *integral*, *all*.

Tournament. A mystic joust in which puzzlers meet and compete for prizes; a tourney.

Transade. A kind of charade in which the various parts are transposed to form the *whole*, as: MEN, AID, MAIDEN.

Transdeletion. See TRANSPOSED DELETION.

Transmutation. See MUTATION.

Transposed Curtailment. A curtailment in which the *whole*, after being curtailed, is transposed to form *first*, as: PEARL, REAP.

Transposed Deletion. A deletion in which the *first* is obtained by transposition of the letters remaining after deleting *whole*, and so on, as: CRABAPPLE, PALPEBRA, APPAREL, APPEAL, APPLE, PLEA, APE, EA, A. Also called DELETED TRANSPOSITION and TRANSDELETION.

Transposition, or Transposal. A transposition of the letters of a word, by which another single word is obtained, as: XYLOPHONE, OXYPHENOL; LIPSANOTHECA, SPHACELATION.

Triform Charade. A charade in which the answer is divided three times, giving three sets of parts.

Triolet. A stanza of eight lines in two rimes, in which the third, fourth and fifth lines rime, as do also the second and sixth. The words of the first, fourth and seventh lines are the same, while the seventh and eighth lines repeat the first two.

Twofold Charade. A charade that is susceptible of two solutions.

Tyro. A beginner in Puzzledom; a neophyte; a novice.

U

Unab. An abbreviation of Webster's Unabridged Dictionary, used as a "tag."

V

Veteran. A puzzler of several years experience; sometimes shortened to VET.

Villanelle. A form of French verse in 19 lines and two rimes, arranged in five triplets and a concluding quatrain. The first and third lines of the first triplet are repeated alternately as last lines in the other triplets, and also conclude the quatrain. For examples, see pages 69 and 77.

W

Whole. See TOTAL.

Witchcraft. A form of puzzle in which one word is changed to another in a certain number of changes, one letter at a time, and each change forming a perfect word, as: change SIX to TEN in three moves—SIX, SIN, TIN, TEN. Also called LETTER CHANGE.

Worc. As a "tag," refers to Worcester's English Dictionary.

Worc. Gaz. As a "tag," refers to Worcester's Universal Gazetteer.

Word Deletion. A deletion in which a word, instead of a letter, is deleted, as: REVERSED, RED, VERSE being deleted.

Word Enigma. See CROSSWORD ENIGMA.

Wreck. See RUIN.

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